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# Wrapped in Plastic

No. 64

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FBI Special Agent Chet Desmond!**



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**WIP #44:** Report on Isaak in concert in Dallas, with 2 photos.

**WIP #52:** Review of the first few episodes of *The Chris Isaak Show*, with 2 photos not used in our current issue.

**WIP #58:** Review of *Always Got Tonight* CD, plus a back cover photo and large photo from *Fire Walk With Me*, neither of which appear in our current issue.

**WIP #60:** Lengthy essay on the Chet Desmond section of *Fire Walk With Me*, with 5 Isaak photos (including two large half-page ones) not used in our current issue.

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# Wrapped in Plastic

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Front cover *Twin Peaks: Fire Walk With Me* photo by Lorry Sebastian © 1992  
New Line Cinema

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# Chris Isaak

The more behind-the-scenes information one knows about the making of the *Twin Peaks: Fire Walk With Me* movie, the more interesting and intriguing the character of FBI Special Agent Chester (Chet) Desmond becomes.

As most *Twin Peaks* fans know, Desmond was played by musician and sometime-actor Chris Isaak. Deciding to concentrate on his music instead of acting, he had turned down roles in David Lynch's *Blue Velvet* and Jonathan Demme's *Something Wild*. (He later accepted small parts in Demme's *Married to the Mob* and *The Silence of the Lambs*.) As for *Fire Walk With Me*, he never would have co-starred as Chet Desmond if the movie had been made as Lynch originally envisioned it, because there would not have been a Chet Desmond at all.

Soon after ABC canceled *Twin Peaks*, Lynch began work on the feature film with co-writer Robert Engels. By July 1991—less than a month after the airing of the series finale on June 10—a screenplay had been completed.

This early draft interwove the stories of Teresa Banks and Laura Palmer. The death of Banks, which occurred about a year before the death of Laura, was noted in the pilot episode because both girls were thought to have had the same killer. Though not stated explicitly, the clear implication was that FBI Special Agent Dale Cooper (Kyle MacLachlan) investigated the Banks murder.

The early *Fire Walk With Me* draft reflected that assumption. Cooper and forensics specialist Sam Stanley (Kiefer Sutherland) traveled to Deer Meadow, Washington to investigate the death. After regional bureau chief Gordon Cole (Lynch) relayed information to them via "special surprise" Lil at the Portland, Oregon airport, Cooper and Stanley endured obstacles set by the local sheriff and deputy, met trailer park manager Carl Rodd, and sought Teresa's mysteriously-missing ring. They came up against dead ends, and Cooper was forced to wait until the killer struck again to restart the investigation.

Lynch's original vision for this

Banks investigation hit a snag when MacLachlan decided to have only minimal involvement with the film (perhaps he was worried about being trapped in a movie franchise and would be type-cast forever). Reportedly he granted only five days of shooting for Lynch.

Forced to rework the Banks investigation material, Lynch and Engels came up with another agent to work with Stanley: Chet Desmond. In an August script revision, Cooper enters the scene only after Desmond and Stanley have investigated Teresa's death.

Lynch's gradual alteration of his initial conception and the final result portrayed in the theatrical release is fascinating, providing clues to interpreting the Deer Meadow sequence and how it relates to the film as a whole. We discussed this in detail in "Dreams of Deer Meadow" (*Wrapped in Plastic* 60), arguing that the film works best as a cohesive unit if the Deer Meadow "prologue" is interpreted as Dale Cooper's dream.

For the moment, we want to look specifically at the character of Chet Desmond, and how that character evolved. In *WIP* 58, Engels explained the creation of the character:

"[Desmond] was born of Kyle's reticence to be in the movie. Then we rethought who [Desmond] was, and [he] became a full-blown person who we thought was pretty cool. Chet, from Chet Baker; and Desmond from Norma Desmond. It's a noir name." (p. 8)

While we don't doubt that Desmond "became a full-blown person" during the scripting process, it is interesting that a comparison between the July and August scripts shows that most of Cooper's actions and dialogue were kept for Desmond. The names were simply changed from the one agent to the other. To what degree, then, did Desmond become separate and distinct from Cooper?

Engels notes that casting "a musician was pretty cool," implying that at

is  
FBI  
Special  
Agent  
Chet  
Desmond  
and  
"just  
one  
of  
the  
guys"



PHOTO: JAMES H. HANCOCK

FBI agents Sam Stanley (Kiefer Sutherland) and Chester Desmond (Chris Isaak) in *Twin Peaks: Fire Walk With Me*

least part of the individuality of Desmond was related to the actor playing the part. Isaak and MacLachlan have different enough screen presences that it was only natural that Isaak's Desmond would become more than simply a Cooper clone. As evidenced from his role on Showtime's *The Chris Isaak Show*, plus numerous talk show appearances (including occasional reports for *The Tonight Show*), Isaak's offbeat humor and subtle cynicism come through even when he probably doesn't intend it to. Molded by Lynch's direction into the Desmond FBI agent, it isn't so different that it required wholesale revision of the storyline intended for Cooper, but it also doesn't have quite the same otherworldly, mystical aspect that MacLachlan presents (especially when directed by Lynch).

Perhaps recognizing the differences between the actors (though we don't know exactly when Isaak signed on for the role), the August script provides just enough differences to exploit the strengths of the new actor.

In the July draft, when Cole places a call to Cooper at the beginning of the film requesting his presence in Portland, Cooper is in the FBI office in

Philadelphia. The dialogue is virtually identical to what would appear with Desmond, but the scene itself is fairly mundane. For the rewrite, Desmond is in Fargo, North Dakota participating in a very peculiar arrest—two prostitutes (not specifically identified as such) have been pulled from a school bus in the middle of nowhere as the kids on that bus, with their faces pressed against the windows, are screaming. While this scene may have been included even if MacLachlan had remained fully on the project, it does seem like something tailor-made for Isaak.

In a scene that did not make the final edit, Desmond and Stanley are discussing Lil and the special code that Cole employs. "Sort of shorthand," Desmond explains. This dialogue is identical to the original Cooper/Stanley version, but a line gets added describing the accompanying action: "Desmond pulls his arm back so that only his fingers come out of his sleeve." Stanley's response is the same in both cases: "Shorthand. Really?" But in the later draft, there is an additional note that Stanley is "missing the humor" of Desmond's joke. None of these humorous references, or the sleeve action, is

suggested by the original Cooper/Stanley discussion.

The third notable change occurs during the scene with Irene the waitress in Hap's Diner. After an old man overhears the two agents and wonders if they're talking about "that little girl that was murdered," Stanley wonders, "You think we ought to question him?" Cooper's response is simply, "It's late, Sam." Stanley replies, "It's not late, it's early. Really early." (This line eventually made its way into the film when Stanley and Desmond knocked on Carl Rodd's trailer door.)

With Desmond, humor is again added to a scene that was originally written in a very straightforward manner. Desmond notices that Stanley's left hand is still holding the coffee cup sitting on the table. When he asks Stanley for the time, Stanley checks his watch and in the process pours hot coffee on himself. According to the script, "Desmond guides his laugh into a cough."

Whether or not Isaak had been cast when these changes were made in the script, it's clear that Lynch and Engels were presenting Desmond with a lighter touch.

We should note that in both versions, Stanley's character remains essentially the same, in such a way that actually works better as a counterpart to Cooper. Whereas Cooper is the ultimate mystic detective, Stanley is the ultra-empiricist who has a great eye for detail but demands that everything be explained, then clarified, then overly explained. Shutting himself off from everything other than naturalistic sources, he fills his head with meaningless facts and figures without differentiating between the important, relevant information and mere trivia. Because he is so literal-minded, he constantly requires explanations to make sure he's interpreting things in the way they are intended. For example:

Cooper: I think we should see the sun rise at the Canyon Trailer Park.

Stanley: Are you speaking to me in a code?

Cooper: No, Sam, I'm speaking plainly, and I mean just exactly what I say.

Stanley: In that case, we should go to the Canyon Trailer Park.

It doesn't help that Stanley's first exposure to this investigation is by witnessing Lil's "dance," setting him off-balance to begin with. Now he has to wonder just what is straightforward and what is a coded message.<sup>1</sup> Stanley's dialogue is filled with requests for clarification: "You really do like that coffee, don't you, Agent Cooper?" "I couldn't notice that you had a suspicion that Deputy Cliff was the murderer. You did think that, didn't you, Agent Cooper?" "Esthetics are subjective, aren't they, Agent Cooper?" "We do notice things,

don't we, Agent Cooper?"

When the script revision replaced Cooper with Desmond, the subtle changes in the Desmond character (in addition to the difference between the two actors, as noted above) blunts some of the contrast Lynch probably hoped for in a Cooper/Stanley pairing. Even though most of the dialogue remains the same, Desmond's humorous edge is more complementary with the comical aspects of Stanley than Cooper's mysticism would have been.

It's quite possible that Lynch and Engels believed that Desmond needed to be more down-to-Earth, less eccentric, than Cooper because of the need to introduce Stanley to audiences, and introducing one eccentric character at a time is enough. Cooper's eccentricity and *navet * had been established in the television series to such an extent that audiences were comfortable with him. With Cooper in *Fire Walk With Me*, Stanley's peculiarities could be explored. But without Cooper, Lynch and Engels faced introducing two quirky personalities simultaneously and possibly having both diminished in the process. However, by making Desmond more humorous, a little mischievous, less otherworldly, and more like "one of the boys," it gave audiences someone they could relate to as the story makes its way through the new Deer Meadow territory.<sup>2</sup>



Although not related to Desmond's personality, we should note two other important changes between the Cooper

and Desmond scripts. When Cooper and Stanley visit Carl Rodd at the Canyon Trailer Court (as it was called at that time, and remains in the later draft), Cooper praises Carl's coffee:

Cooper: Can I tell you something? That's a damn good cup of coffee.

Carl: That's right. That's the best coffee you're gonna get around here.

Stanley: You really do like that coffee, don't you, Agent Cooper? (after a pause) You really do like that coffee, don't you, Agent Cooper?

For the Desmond draft, the scene is dramatically rewritten:

Desmond: You weren't kidding'. This stuff's got the sting of the forty-eight hour blend.

Carl: That's right. That's the best coffee you're gonna get around here. (The line eventually became "...you're gonna get anywhere.")

Stanley: We really do need a good "wake me up," don't we, Agent Desmond? (after a long look from Desmond) We really do need a good "wake me up," don't we, Agent Desmond?

Carl's memorable line "You see, I've already gone places. I just want to stay where I am," does not appear in either version (according to Engels, it "sprung up" during the shooting of the scene), though the appearance of the woman with the ice pack over one eye is there from the beginning.

By having Carl's coffee change from "damn good" to very poor works well because, as we've written in previous issues, it reinforces the idea of Deer Meadow as an anti-Twin Peaks: bad coffee, bad diners, unhelpful local law enforcement.

More interesting, however, is Stanley's line about needing a good "wake me up" which (as we argue in WTP 60) Lynch was later able to use to good

familiar face, and Sam Stanley the new kid in town. Even though Desmond is also newly-introduced, his common-man personality allowed Lynch to keep Stanley's eccentricities intact.

<sup>1</sup>It's hard not to think that in the Stanley character Lynch is having some fun with his audience by showing how dull it is to demand full explanations for everything in life (or in cinema). One's inability to understand and appreciate the differences between literal and symbolic presentations leads to an existence and personality like Stanley's: a person who may be perfectly decent and competent in his job, but who is living in a bit of a fog, unable to see a greater scheme or transcendent element to life (or in cinema). Stanley is like an audience member who is unable to enjoy a Lynch film until he has a detailed explanation from the director as to what everything in the film "means."

<sup>2</sup>One might argue that in the series, Sheriff Truman was Cooper's "earlier" half: audiences could more easily identify with him than the exceedingly strange Cooper. By the time *Fire Walk With Me* rolled around, Cooper was the

effect in the editing room as he refashioned the Deer Meadow sequence to emphasize the dream elements that would allow the entire prologue to be interpreted as Dale Cooper's dream.

The second significant change unrelated to character personalities between the Cooper and Desmond drafts is Desmond's return to the trailer park to look for Teresa's ring. The ring does not play nearly the prominent role in the Cooper draft as in the Desmond, and when Cooper and Stanley fail to find the ring in Teresa's apartment, the subject does not come up again except when Cooper briefly asks Sheriff Cable about it.

For Desmond, the ring is essential and probably integral to Teresa's death being labeled a Blue Rose Case (an element added for the August script.<sup>3</sup>) He returns, finds the ring under the Chalfonts' trailer, and "disappears"<sup>4</sup> as he reaches for it.

Not surprisingly, Cooper does not disappear part way into the story in the original script. He never returns to the trailer park, but simply makes his tape recording to Diane about how "all the



roads lead to a dead end" and that he has "the feeling that the killer will strike again."

Desmond's disappearance not only allows Lynch to bring Cooper into the Banks storyline in a more streamlined fashion—Cooper arrives in Deer Meadow merely to investigate Desmond's disappearance, hits dead ends, and leaves—but provides material for reworking the Phillip Jeffries (David Bowie) appearance. In the original draft, the reappearance of the "long-lost Phillip Jeffries" is rather pedestrian. He wants to keep "Judy out of this" and asks, "Who do you think that is back there?" referring to Cooper. That's about it.

In the later draft, the Jeffries appearance is moved backward in time (it originally came between the introduction of Laura Palmer and her stopping by Donna's house to walk to school together) into the Deer Meadow sequence, where it immediately follows Desmond's disappearance. A kind of symmetry is established: one FBI agent mysteriously vanishes, while another suddenly and mysteriously reappears after a long absence. Lynch reinforces the parallel not only by having Jeffries vanish from Cole's office (which happens in the early draft), but by dubbing in an Albert Rosenfield (Miguel Ferrer) line: "And news from Deer Meadow—Agent Chester Desmond has disappeared."

So who is/was Chet Desmond? He's never mentioned in the series (unlike Sam Stanley), but newly created for the film. He is somewhat like Cooper, but with a livelier sense of humor. And most curiously, he heads the investigation that for years *Twin Peaks* fans had assumed Dale Cooper led. Then sud-

denly, this intriguing character disappears from the stage and is never heard from again. (After the Deer Meadow sequence ends about twenty-five minutes into the film, Desmond's name or strange disappearance never comes up.)

These interesting elements are just a few of the pieces that led us to the conclusion that Desmond was Cooper's dream projection of himself—the agent who was unable to solve the murder of Teresa Banks and will soon face a similar investigation in the case of Laura Palmer in *Twin Peaks*. Something deep within him—or an outside guiding force—realizes that the key to solving the mystery is the Owl Cave ring, and Desmond leads Cooper to this fact, initially by assuming the role Cooper had in the Banks investigation, and then by completing the investigation in a way that Cooper never could: finding the ring and allowing Jeffries to give Cooper information about the item. This allowed Cooper to warn Laura not to take the ring in her own dream.

Under this scenario, it seems unlikely that more stories about Chet Desmond could have been told, even if *Fire Walk With Me* had developed into the *Star Trek*-like franchise that was hoped for in the beginning. We asked Engels whether he and Lynch ever had hopes that Desmond could have returned, and he said "I think you always think that...[it] would be fun to do again." It's probable that this was the thinking during the scripting, but by the time Lynch finished editing the film, the final version seems to preclude any hope for Desmond's return.

[For a more fully-developed presentation of the Cooper's Dream theory, see *Wrapped in Plastic* 60.]

<sup>3</sup>Even in the later script, Stanley's actual dialogue is: "One thing has been troubling me. That lamp at the diner....Are you going back to the trailer park for the Blue Rose?" Lynch edited this dialogue to have Stanley say, "One thing has been troubling me. The Blue Rose. Are you going back to the trailer park for the Blue Rose?" If one looks carefully at the scene on DVD especially, after Sutherland says "has been troubling me," it's obvious that his lips are not saying "the blue Rose," which has been dubbed in, but possibly "that lamp." One must look quickly, however, because the Desmond/Stanley scene is fading out, replaced by a shot of the Blue Rose pinned to Lil's dress. (Good news/bad news about DVD clarity: it's very obvious the rose is fake.)

<sup>4</sup>The scene of Desmond's disappearance is itself interesting, because technically viewers don't see him "disappear." Desmond spots the ring, crouches down, and reaches for it. Before his fingers touch the object, the screen fades to black. It's not until later, in Cole's office, that Albert states directly that Desmond has disappeared. Ironically, this line is unscripted, whereas the scene of his disappearance is scripted plainly: "In the indentation is Teresa Banks' ring. As [Desmond] reaches out and touches it, he disappears." (Italics in the original.)

# The Music of Chris Isaak

In 1980, after hanging out at clubs and singing with anyone who would listen, Chris Isaak formed the first version of his band Silverstone with guitarist James Cabrin Wilesey. A year later he met producer Erik Jacobsen, who remained his producer through *Speak of the Devil*.

After first being turned down by Warner Bros. Records, Isaak signed with them and recorded his first album in 1983-84. Released on Feb. 5, 1985, his debut *Silverstone* was loved by critics but sold a mere 12,000 copies (it has since gone Gold). That same year bassist Rowland Sallee and drummer Kenney Dale Johnson joined the band.

To date Chris Isaak has released eight albums, a greatest hits collection in Europe, and has songs included on over a dozen feature films, most notably David Lynch's *Wild At Heart*. (Lynch also directed one of the videos for *Wicked Game*). Isaak has acted in a number of films (including the role of Chet Desmond in *Twin Peaks: Fire Walk With Me*), guest starred on TV shows, and now has his own humorous series *The Chris Isaak Show on Showtime*.

Following are some lists and overviews

of Isaak's body of musical work. Though we have attempted to be as thorough and accurate as possible, there may be even more rarities we did not discover (feel free to e-mail us if we missed anything).

## Silverstone (1985)

Isaak's debut album "Silverstone" (named after his first electric guitar, a Sears Silverstone) is an interesting Ray Orbison-esque album that shows distinct promise of what we now recognize as the Chris Isaak style. Though production qualities are modest at best and the music sometimes cliché, the lyrical content is far superior to that of many debut albums (especially considering that it came out during the "big haired pop metal" era), with moody ballads and surprisingly adept up-tempo songs. Most notable are the ballads "Talk To Me" and "Funeral in the Rain," and the funky up-tempo track "Gone Riding."

## Chris Isaak (1987)

Though in much the same vein as his debut album, Isaak's self titled follow-up album shows obvious musical growth—the production qualities are more distinct, and the band is obviously fully in sync. Musically this album is head and shoulders above his debut with songs such as "Lie to Me" and "This Love Will Last," two of his best songs to date. Most notable about this album is that the majority of songs have a particularly "non-Isaak" optimism to them about love and relationships (maybe Chris had better luck in romance in those days than seems to be the case over the past decade).

## Heart Shaped World (1989)

The album that launched a million sales, *Heart Shaped World* impressed critics and fans alike, launching Chris Isaak into the arena of serious musical talent. No doubt

some of its success can be attributed to the appearance of the songs "Wicked Game" (according to some critics the perfect, quintessential Isaak composition) and "Blue Spanish Sky" in David Lynch's *Wild At Heart*, but "Heart Shaped World" is a musical force that set the standard for all future Chris Isaak albums. Ironically, "Kings of the Highway" was not used by Lynch, despite *Wild At Heart*'s being a "road movie." Everything about *Heart Shaped World* is remarkably well thought out and crafted, with Isaak's full heart thrown into the mix, making it a landmark album in rock history.

Two "Wicked Game" videos were shot. David Lynch combined black-and-white scenes of Isaak and his band performing the song with color clips from *Wild At Heart*. Another version, filmed by noted photographer Herb Ritts, featured Isaak and sexy model Helena Christensen frolicking on the beach. This version won Best Male Video at the 1991 MTV Video Music Awards. (Ritts would direct another steamy Isaak video, "Baby Did a Bad Bad Thing," in 1989.)

## Wicked Game (1991)

This best-of collection of Isaak's work was released only in Europe. Songs include "Wicked Game," "You Owe Me Some Kind of Love," "Blue Spanish Sky," "Heart Shaped World," "Heart Full of Soul," "Funeral in the Rain," "Blue Hotel," "Dancin'," "Nothing's Changed," "Voodoo," "Lie To Me," and "Wicked Game (Instrumental)."

## San Francisco Days (1993)

Despite his resounding commercial success with "Heart Shaped World" and a four year gap between albums, Isaak remained true to his nature with the reminiscent *San Francisco Days*, creating an exceptional album that rivals its predecessor in both skill and mood (it's hard to stay achy and melodramatic when you become famous). Every track is strong—a constant with Isaak's albums ever since. Especially notable songs here include "San Francisco

by John Mitchell







*Chris Isaak performs at the Virgin Records Megastore in Vancouver (1996).*

Days," "Can't Do A Thing (To Stop Me)," and the Hammond B3 funk-ed-up song "5-15." "Two Hearts" has been used several times on the *Showtune* series. Isaak concludes the album by putting his own spin on Neil Diamond's classic "Solitary Man." This is guitarist Wilsey's final album with Isaak.

This album generated five videos, of which three are particularly notable: "Can't Do A Thing" was directed by Isaak himself. "San Francisco Days" and "Solitary Man" were directed by acclaimed filmmaker Gus Van Sant.

#### *Forever Blue* (1995)

It's hard to speculate what caused Isaak to go in the direction he did with *Forever Blue*, but the opening track "Baby Did A Bad Bad Thing" might give some indication (a song later used quite fittingly in Stanley Kubrick's *Eyes Wide Shut*). *Forever Blue* is



authentically heartbroken, as can be witnessed by just the titles of the songs such as "Goin' Nowhere," "Things Go Wrong," and "Shadows in a Mirror" (a very clever metaphorical allusion to watching someone leave). Beyond that, its musical mood is consistent with Isaak's past work, but with a sadness that cannot be mistaken. Clearly he was dealing with greater issues at the time he wrote these songs, and his heartache can be strongly felt. With Wilsey gone, Isaak used a number of guitarists this time around: Mark Goldenberg, Gregg Arreguin, Mason Moeggin, and Jeff Watson.

#### Baja Sessions (1996)

Recorded on the Baja peninsula in Mexico, *Baja Sessions* is a remarkable reworking of several of Isaak's songs from previous albums. Not at all a "greatest hits," this album is more of a retelling of those stories with a bit of perspective gained by time. Beyond his own songs is a wonderful Isaak rendition of the Roy Orbison song "Only The Lonely" and the classic "South of the Border (Down Mexico Way)." It seems that, with the minimal time between albums and the intensely somber mood of *Baja Sessions* (which makes it even that much better of an album), Isaak was still affected from whatever emotional and mental issues that created *Forever Blue*. *Baja Sessions* is also notable for the arrival of Chris's current

guitarist, Hershel Yotowitz.

#### Speak of the Devil (1988)

Here's as evidence that time heals all wounds, with Isaak gaining new perspective and enlightenment about relationship woes. Though it contains several tracks in his traditional ballad vein, tracks like "Flying," "I'm Not Sleepy," and "Super Man 2000" add a whole new dimension to what Isaak is all about, with upbeat music and lyrics to rival those of many classic rock songs.

#### Always Got Tonight (2002)

Despite a self-titled TV series and worldwide acclaim, Isaak is not about to rest on his laurels. Instead, he takes his music to yet another level of accomplishment. *Always Got Tonight* might be Isaak's best album to date. While containing plenty of ballads, the true brilliance of his eighth CD are the songs with more of a rock edge: "Always Got Tonight," "Notice the Ring," and "American Boy" (the last being the theme song for *The Chris Isaak Show*). These songs present a more confident attitude and maturity Isaak's music. It also contains what may be the ultimate Isaak lyric in the opening line from the "Cool Love": "Love is a flame: I just got burned again!"

#### B-sides and Soundtrack Appearances

A complete list of all of the Chris Isaak domestic and import editions of his albums and singles is beyond the scope of this article. (See the second Web site listed at the end of this list for an excellent illustrated presentation of Isaak's releases.) However, if you're looking merely to pick up some songs that have not appeared on his eight regular CDs, we will give you an idea of where to start looking for those obscure tracks buried on soundtrack albums and on the B-sides of CD singles. (Of course, on a CD, there really is no such thing as a "B-side.")

1988

"Suspicion Of Love" appears on the



Above: autographed CD inserts. Can you detect the distinct way that Isaak signs photos?

**David Lynch:** "I hooked up with Chris Isaak on *Blue Velvet*, and I wanted to use two songs, but I didn't want to use the vocals. Chris said fine, and we went into a studio—the studio he used in San Francisco—and he and his band recorded these new tracks for us. It was fantastic. That started the thing rolling. I'm a huge fan of Chris Isaak's. The music and his voice are super-special."

## Chris Isaak Movie Soundtracks

Year/Movie/Song(s)
1985 <i>American Flyers</i> : "Gone Ridin'"
1986 <i>North Shore</i> : "Blue Hotel"
1988 <i>Married to The Mob</i> : "Suspicion of Love"
1989 <i>The Shag</i> : "Diddley Daddy"
1990 <i>Wild At Heart</i> : "Wicked Game," "Blue Spanish Sky"
1993 <i>True Romance</i> : "Two Hearts"
1993 <i>A Perfect World</i> : "The Little White Cloud That Cried," "Dark Moon"
1995 <i>Are You Ready For This</i> : "Shake Little Sister"
1996 <i>Beautiful Girls</i> : "Graduation Day"
1996 <i>Tin Cup</i> : "I Wonder"
1996 <i>Mr. Wong</i> : "I'm So Lonesome I Could Cry"
1999 <i>Eyes Wide Shut</i> : "Baby Did a Bad Bad Thing"
2000 <i>Family Man</i> : "Wicked Game"



Isaak's music has also been used widely on television shows, most obviously in each episode on *The Chris Isaak Show*. These are far more difficult to track and list (the earliest is probably "Dancin'," used in a 1986 episode of *Miami Vice*; "Payback").

soundtrack for *Married to The Mob*.

1993

"Shake Little Sister" featuring Johnny Reno (Ordel) on *The Chris Isaak Show* on the saxophone is available both on *San Francisco Days* and *Only The Lonely* (1996) singles. Another edition of a *San Francisco Days* single includes "Western Stars" and "Suspicion of Love."

"Dark Moon" is included on the soundtrack for *A Perfect World*. A single was released the same year. The song is also available on the single *Go Walking Down There* (1995).

"The Little White Cloud That Cried" is included on the soundtrack for *A Perfect World*. It's also on the *Somebody's Crying* single.

1994

Isaak covered the Elvis Presley hit "Blue Moon" on a tribute album, *It's Now Or Never: The Tribute To Elvis*.

1996

"Eyes Of Texas" and "So Lovely Is the Night" (sung in Japanese!) are available on the single *Think of Tomorrow*.

A cover of Hank Williams's "I'm So Lonesome I Could Cry" is available on the *Mr. Wong* soundtrack.

1998

"Fast N'Slow" and "Everyone Gets Down" are available on the import single *Please*.

1999

An import "enhanced CD" features Isaak's re-recorded version of "Baby Did a Bad Bad Thing" for Stanley Kubrick's *Eyes Wide Shut* (also available on the movie soundtrack), along with a remixed version of the song, an acoustic version recorded for *MTV Unplugged* in 1995, and the video.

The regular import *Baby Did a Bad Bad Thing* single includes two B-sides, "Wicked Game" and "I Wonder."

"Winter Waves" appears on *Music To Our Mother Ocean* (MOM vol. 3), 2001

Isaak covers Elvis's "It Wouldn't Be the Same Without You" on the tribute album

*Good Rocking Tonight: The Legacy Of Sam Records*.

2002

"Best I Ever Had" and "It Wouldn't Be the Same Without You" are available on the

import single *Let Me Down Easy*.

(Our thanks to [chrisisaak.online.fr](http://chrisisaak.online.fr) and [missusny.tripod.com/chichi-music.htm](http://missusny.tripod.com/chichi-music.htm) for filling in some gaps in our lists.)



## Chris Isaak Videos

(director in parentheses)

- 1984 *Dancin'* (Mary Lambert)
- 1985 *Gone Ridin'* (Mary Lambert)
- 1987 *Blue Hotel* (version 1) (Mark LeBon)
- Blue Hotel* (version 2)
- You Owe Me Some Kind of Love* (Jean-Baptiste Mondino)
- 1990 *Don't Make Me Dream About You* (Geoffrey Barish)
- 1990 *Wicked Game* (version 1) (David Lynch)
- 1991 *Wicked Game* (version 2) (Herb Ritts)
- Blue Spanish Sky* (Bruce Weber)
- 1993 *Can't Do a Thing (To Stop Me)* (Chris Isaak)
- Solitary Men* (Gus Van Sant)
- San Francisco Days* (Gus Van Sant)
- Two Hearts* (Yun Nayan)
- Dark Moon* (Nicola Pecorelli)
- 1995 *Somebody's Crying* (Bill Pope)
- Go Walking Down There* (Bill Pope)
- 1996 *Graduation Day* (Bill Pope)
- Think of Tomorrow* (Jonathan K. Dendis)
- 1998 *Please* (Pete Dinklage)
- 1999 *Baby Did a Bad Bad Thing* (Herb Ritts)
- 2002 *Let Me Down Easy* (Alexei Tykverich, Ben Conrad)

Right: the Lynch-directed "Wicked Game."

Below: Ritts's "Bad Bad Thing."



# The Chris Isaak Show

Hour-long comedies are rare nowadays, but *The Chris Isaak Show*, while not without some dramatic elements, is such a comedy. Combining a satiric look at show business with the occasional straightforward slapstick, the series is an entertaining excursion into humor and general weirdness somewhat like *Northern Exposure* a decade ago. Not surprisingly, Isaak co-creators Diane Frolov and Andrew Schneider were writer/producers on *Exposure*. The third co-creator, William Lucas Walker, also has impressive writing/producing credits (most notably *Roseanne* and *Frasier*).

Showtime's *The Chris Isaak Show* recounts the personal and professional struggles of Isaak, his band Silverstone, and his manager Yola Galen. Each wants to succeed in business while seeking personal romantic relationships that will be fulfilling and lasting. As it turns out, the professional side provides more success than the personal. The lead cast is rounded out with Cody, a young Harvard grad who works at the same Ikona Management as Yola and appears to be on the fast track, and Mona, the show's most peculiar character, who serves as a sounding board for Chris and provides him with cryptic advice that he usually ignores or misinterprets. It's also possible, based on episodes in the first two seasons, that she's nothing more than a figment of Chris's imagination, and that his conversations with Mona represent his "talking to himself," as it were, analyzing (or over-analyzing) his life and his struggles.

In interviews, Isaak has made it a point to say that the show is not an autobiography, yet it turns out that many of the specific scenes are, indeed, taken from events that actually happened to him. Because he and his band members are called by their real names, and the show exists in the real world with the band interacting with other real celebrities, the series is an odd animal—a sort of "fictionalization" of a musician like Chris Isaak, though not the real Isaak himself.

One dramatic break from Chris's real band is the addition of a keyboard player, Anson Drubner (wonderfully played by Jed Rees). Having a completely invented character allows the writers to give one band member the wildest stories possible without any real-life ramifications. Not surprisingly, Anson's stories often turn out to be the best material in the episodes.

Most episodes contain guest appearances by notable actors or other musicians playing themselves. Often, the musician and Chris will perform together. The songs are usually taken from work that has been released on Isaak's CDs, but the recordings here are new. Some of the footage is from concerts (Chris and the band regularly play at a club called Bimbo's), some is from practice sessions, and some is simply when Chris picks up a guitar and sings a song to impress a girlfriend. Isaak's fans get a treat in hearing music exclusively available on the show. (Perhaps a soundtrack will

eventually be released, but none has been announced to date.)

Though Isaak has had acting experience, his band has not. As such, the material given to them is not particularly demanding. Nevertheless, when they do have to do more than merely play their instruments, they succeed nicely, with drummer Kenny Dale Johnson perhaps showing the most adeptness at the new craft and given slightly more screen time than Rowland Salley and Hershel Yatowitz.

Wrapped in *Plastic 52* contains a review of the series based on the first few episodes. Below is our episode guide for the entire first season. Initially we had planned to run both seasons (the third begins later this year), forgetting that there were more than we thought—unlike most cable series, there are seventeen episodes each season. We hope to run the second season guide next issue.

**First Season Credits:** starring Chris Isaak (Chris), Kristin Dattilo (Yola Galen), Kenney Dale Johnson (Kenny), Rowland Salley (Rowland), Jed Rees (Anson Drubner), Hershel Yatowitz (Hershel), and Greg Winter (Cody Kurtzmann); Created by Diane Frolov, Andrew Schneider, and William Lucas Walker; Music by Mark Mothersbaugh (episodes 1-2) and Terry Frewer; Theme Song by Chris Isaak; Director of Photography Randal Platt; Produced by Richard Davis; Producer Maryanne Melloan; Co-Executive Producer William Lucas Walker; Executive Producers Arnold Messer, Michael Medavoy, Diane Frolov, Andrew Schneider, and Chris Isaak; Associate Producer Tracy Hillman, Production Designer Tmk (season 1)

## 1. FREUD'S DILEMMA

First televised March 12, 2001

Also Starring Bobby Jo Moore (Mona); Special Guest Star Bai Ling; Guest Starring Mark Houghton (Clay Choper), Rebecca Nygard (Jodie), and Jacqueline Samuda (Nedra Wing); Written by Diane Frolov and Andrew Schneider; Directed by Rob Thompson, with Zoran Vukelic (Jean-Baptiste), Heather Hanson (Monique), Jennifer Halley (Yola's assistant Brie), Kristian Ayre (Brian the director), Dr. Dorothy Isaak (Hershel), Mark Acheson (Technician), and Zaid Haje (Harlan); Edited by James Ilevic

**SUMMARY:** After being dumped by girlfriend Monique (he complained after she spit on him during sex), Chris goes to Mona for advice. Chris and his band arrive in Blaine, WA to shoot a video with Bai Ling. Yola and Cody get Chris a gig doing a Fourth of July special. The video's production accountant Nedra dances topless in her room each night across from Chris, and he wonders whether she's coming on to him—and if she is, why is she so dismissive of him during the day? Bai Ling's jealous boyfriend worries about Chris. Anson tries to hook up with a local stable girl.

**COMMENTS:** In light of later episodes, this first outing seems rather pedestrian, but when it first aired it was a breath of fresh air. Chris's struggle to understand the world around him drives this episode (and many future ones), while his bandmates are content to flit along the surface of life, taking what comes, enjoying the good and hoping to reduce the bad. Anson is the anomaly—like Chris, he's at odds with the world, though his goals are much more ordinary. Chris seeks love and intimacy, whereas Anson just wants sex. Both constantly find themselves at a loss in figuring out how to meet those goals.

Chris's primary confidant is Mona, a nude woman on a slowly-revolving platform that gives the impression to cus-



All CD's, Rock 'n' Roll photos © 2005 Roseanne



Chris and Bai Ling shoot a video in "Freud's Dilemma."

**SUMMARY:** Anson is arrested for accumulating thirty-seven unpaid parking tickets. He's assigned to highway trash pick-up (where he meets Bret Michaels of Poison), then is angry when Chris starts dating Bonnie, the arresting officer. Meanwhile, Yola has trouble sleeping and visits sleep doctor Dr. Morse. She becomes so enamored of him and his voice (on a sleep tape) that she develops a crush on him. When she admits it to him, he refers to her a different doctor. Chris comes to believe that Bonnie (who is going through a nasty divorce at the time) is a little bit psychotic and decides not to continue the relationship.

**COMMENTS:** This second offering is even better than the first, helped by a number of great bits of dialogue, and Anson's misguided attempt at befriending Bret

Michaels. After hearing about Yola's troubles sleeping, Anson says, "You know what I do when I can't sleep? I take a laxative." Chris: "You mean a sedative." Anson: "Yeah, maybe." Later, when Chris goes to pick up Bonnie for their first date, he's surprised to see her out of uniform with her hair down. It's obvious he's not as taken with her at this point. Chris: "It's funny; I pictured you wearing your uniform." Bonnie: "Not to go to dinner." Chris: "No, of course not. Maybe later if I'm bad, huh?" (When a scuffle breaks out at the restaurant, and Bonnie has to break up the fight, Chris is suddenly interested in her again.)

When Anson notices Michaels working on the same road crew in which he's been assigned himself, he tries to buddy up to him (apparently believing they are equals in the music business) while at the same time clearly star-struck. Meanwhile, Michaels simply wants to keep a low profile, put in his time, and leave. With Anson around, that's clearly not going to happen.

**RATING: \*\*\*\***

### 3. CRIMES & PUNISHMENT

First televised March 26, 2001

**Also Starring** Jennifer Calvert (*Vivian*) and Bobby Jo Moore (*Mona*); **Special Guest Star** Minnie Driver; **Guest Starring** Lameka Johnson (*Carol*); **Written by** Diane Frolow & Andrew Schneider; **Directed by** Max Task; with Jennifer Halley (*Drie*), Sean Campbell (*Pete*), Alexandria Mitchell (*Heidi*), Michasha Armstrong (*Construction Worker*), Tony Massil (*Clerk*), Brad Turner (*Elliot*), Gordon Tipple (*Supervisor*), and John Tierney (*Pastor*); **Edited by** Darin Ellerman

**SUMMARY:** Chris performs with Minnie Driver at Bambo's. She's about to leave on a trip to Hawaii; Chris offers to take her dog Otto so she won't have to board him. Cody gets a big

new office after being with the company only six months; Yola can't believe it. Chris's neighbor Pete is worried about Otto's getting to Heidi's rabbit Mr. Whiskers. A tree crashes through Anson's window; Carol believes it's a sign from God for them to stop seeing each other. Otto gets loose; Chris finds him in Pete's

tomers of Bambo's (a club where Chris plays regularly) that she is a kind of mermaid swimming in a huge tank of water. (This illusion is based on a real restaurant in San Francisco.) Chris goes to Mona to talk things over, but often he comes away without the answers he wants, or without any answers at all but merely more questions in a kind of Socratic learning experience. Within the context of the show, these scenes could be either real or simply representations of mental debates that Chris is having with himself.

Chris's other confidant is his mother, who is his mother in real life. In talk show appearances, Isaak tells about how this illusion is based on a real restaurant in San Francisco. (Chris goes to Mona to talk things over, but often he comes away without the answers he wants, or without any answers at all but merely more questions in a kind of Socratic learning experience. Within the context of the show, these scenes could be either real or simply representations of mental debates that Chris is having with himself.)

Most of the essential ingredients of the characters are in place in this episode. Yola, Chris's high-strung manager at Ikonn Management, is protective of him, while in friendly competition against co-worker Cody. And Anson—wonderfully played by Jed Rees—is a goofball.

This first episode also begins the string of guest stars, taken from both the music and acting communities, that will be appearing in almost every episode. Chinese Actress Bai Ling (Ling Bai) emigrated to the U.S. in 1991 and has worked steadily in television and film.

**RATING: \*\*\***

### 2. FANTASIA

First televised March 19, 2001

**Also starring** Jennifer Calvert (*Vivian*) and Bobby Jo Moore (*Mona*); **Guest Starring** Bret Michaels, Junior Brown,

Gabrielle Miller (*Bonnie*), and Robert Wisden (*Dr. Morse*); **Written by** Maryanne Melioan; **Directed by** Max Task; with Emilio Salituro (*Chef*), Santo Lombardo (*Kitchen Worker*), Mitch Davies (*Male Cop*), Andrew Laurenson (*Scott*), Tony Massil, and Willow Johnson; **Edited by** Darin Ellerman

#### The WIP Ratings Chart:

*****	Masterpiece
****	Very Good
***	Good
**	Fair
*	Poor

back yard. Hershel finds Mr. Whiskers dead. Chris cleans up the rabbit and puts it back in the rabbit hutch but later has nightmares. Anson wonders if he's beginning to feel guilty about Carol. Pete tells Chris that Mr. Whiskers died, they buried him, and some sicko dug him up and put him back in the hutch. After deciding to keep her "friends close and enemies closer," Yola sleeps with Cody, then regrets it. Anson breaks off his relationship with Carol. Chris sings "Baby Did a Bad Bad Thing."

**COMMENTS:** The writers cleverly weave three related stories about responsibility and guilt and combine them with a hilarious plot about a pet rabbit to create one of the best episodes of the series. The show hits a peak when Chris learns that Otto didn't kill Mr. Whiskers, but in fact the rabbit was already dead, and that Chris dug him up—there's not much on television that makes us laugh out loud, but this was one of those moments. Almost as good is the scene in which Chris is using a hair blow dryer to clean up the rabbit after pulling him out of the ground. Hershel provides some nice grace notes with his refrain of "Poor Mr. Whiskers!"

While Chris is facing his own crisis of moral responsibility, Anson is sleeping with a woman who experiences guilt as a result of their sexual encounters but is too weak to refrain from continuing. When a tree crashes through Anson's window right above his bed, she sees it as a sign from God that they must stop. Later Anson narrowly misses getting crushed by a concrete beam, and he begins to wonder if indeed God is sending a message. Meanwhile, Yola becomes jealous of Cody's quick move up the corporate ladder and decides to keep her "enemies close" by sleeping with him.

While *The Chris Isaak Show* is a comedy, this episode ends on a reflective, almost melancholy note, as Yola regrets her decision to sleep with Cody. Anson breaks off his relationship with Carol, and Chris admits what he did with Mr. Whiskers. Appropriately, the show ends with Chris on stage singing "Baby Did a Bad Bad Thing."

Along with all the other clever moments in this episode, there's even a bizarre dream sequence, as Chris is interrupted from eating a bowl of Trix cereal (the Trix rabbit is plainly in view) by Otto proclaiming his innocence in killing Mr. Whiskers, then by Chris's being chased by a colossal rabbit.

**RATING: ★★★★★**

#### 4. IT'S THE MUSIC, STUPID

First televised April 2, 2001

Also Starring Jennifer Calvert (Vivian) and Bobby Jo Moore (Mona); Guest Starring Joe Walsh, Peter Wingfield (Denver Lane), Kevin McNulty (Merrill Drubner), Ben Cardinal (Ray), and Bif Naked; Written by Diane Frolov & Andrew Schneider; Directed by Milan Cheylov; with Eliza Murtach (Kim), John Destry (Don), Rita Bozi (Marissa), Suzanne Ristic (Joyce), Taayla Markell (Carmen), Marianne Sawchuk (First Young Woman), Lynn Sawchuk (Second Young Woman), Jy Harris (David), and Colette Perry (Staffer); Edited by James Ilicic

**SUMMARY:** A woman asks Chris

to play the guitar during sex, then finds Kim—Chris's stalker—in his kitchen. Chris decides to bid on a Scotty Moore guitar, but his bandmates say he's too cheap to win. Anson's dad reminds him that Mom's birthday is next week, and he and sister Marissa should play a Brahms piece at the party. At a reception for the auction, Chris and Joe Walsh talk, and Yola meets Denver the auctioneer. Chris loses the bid on the guitar to an anonymous bidder. Yola and Denver spend the weekend going to garage sales. Kim stops her stalking, and Chris worries that something has happened to her. Vivian believes that Yola sabotages her relationships with men. Chris asks Ray the detective to look for Kim. Yola asks Denver for the name of the guitar buyer. Anson brings Bif Naked to Mom's birthday party, but gets nervous about playing and leaves. Anson and Yola talk about self-fulfilling prophecies. Ray learns where Kim is working, and Chris visits her. Yola brings Denver a gift: he misidentifies it. Anson plays for Mom. Hershel plays the Scotty Moore guitar—he was the anonymous bidder.

**COMMENTS:** In another clever, precisely-written episode, "It's the Music Stupid" touches on real and created identity, and the perceptions of those identities. Anson's overbearing father can't see his son's talent because of the father's musical bias (favoring classical over contemporary pop/rock). Denver assumes a false expertise to impress Yola (and, presumably, everyone else). Chris and the band assume that Kim is completely deranged based on her stalking. None of these character assumptions are absurd, but all are incomplete, based on the glimpses provided to others by Anson, Denver, and Kim.

Meanwhile, Chris battles the perception others have of him as being cheap by attempting to win the bid on a classic Scotty Moore guitar. This seemingly throwaway subplot actually parallels the identity theme, because the winner is an anonymous bidder, causing Chris—with Yola's help—to try to figure out who it is. But because the identity is completely concealed, they have nothing to go on. That the bidder turns out to be their own bandmate Hershel reinforces the ideas of true identities, created identities, and assumptions people form about others.

**RATING: ★★★★★**



Junior Brown with Chris and Hershel on stage in "Fantasika."



Minnie Driver and Chris in "Crimes & Punishment."

## 5. THE REAL ME

First televised April 9, 2001

Also Starring Jennifer Calvert (Vivian) and Bobby Jo Moore (Mona); Guest Starring Steve Nicks, Johnny Reno (Ordell), and Allison Hossack (Helen); Written by Joe Bosso; Directed by Rob Thompson; with Ryan Robbins (Deke), Bill Dow (Marty Weiss), Irene Karas (Judy), Scott Barratt (Faux Kelly), Dean Hinchey (Faux Roly), and Rebecca Harker (Assistant); Edited by Darla Ellerman

**SUMMARY:** Chris's cousin Ordell comes to town with his band (Blue Hotel)—it turns out to be a "tribute band." They perform "Wicked Game" (badly). Yola tells Cody that what happened between them was a mistake—yet soon she sleeps with him again. Ordell hangs out at Chris's house and once during rehearsal jumps in with some pretty good blues saxophone. Ordell wants Yola to represent Blue Hotel. He also recorded a chicken commercial song with an altered version of "Baby Did a Bad Bad Thing." Cody gets the Police account from Marty. (Cody claims Leon's responsible for the switch.) Anson parries with his counterpart (Deke); Roland dates the Hershel counterpart (a woman). Ordell trashes a hotel room; Chris balls him out of jail. Chris gets Ordell to sing one of Ordell's own songs; it's terrible. The next morning, Ordell is gone. Yola sleeps with Cody yet again. Ordell has a new act—he forms a Bruce Springsteen tribute band.

**COMMENTS:** Johnny Reno (who has played on several of Isaac's albums) steals every scene as Chris's goofy cousin Ordell, a man with no sense of taste. Marginally talented, he lives the "rock-and-roll life" by swiping other artists' acts and pretending he's doing "tributes" to those musicians. But there's a huge gap between the real and the fake. Ordell can't sing; his band can't play well; the fake Anson turns out to be even more irresponsible than the real one ("I'm more Anson than you are!" says Ordell's keyboardist at one point); and Hershel's stand-in is a woman made up to look a little like Chris's guitarist!



Ordell (Johnny Reno) and the faux Hershel

The best moment may be when Chris tells Ordell that he needs to come up with his own music; he needs to search his heart and sing about what he really feels. Ordell then plays one of his own compositions for Chris—a completely inept song about a woman, and a tree, and his meeting the woman under that tree. Chris cringes in horror and is forced to break the news to Ordell that he needs to reconsider pursuing a career in music.

Unlike most episodes, "The Real Me" basically has just one storyline. The minor B-story involving Yola's guilt about sleeping with Cody, and Cody's stealing the Police account from Marty, is uninteresting and seems to be included just to give those actors something to do for the week.

**RATING: ★★**

## 6. HURRICANE

First televised April 16, 2001

Also Starring Jennifer Calvert (Vivian) and Bobby Jo Moore (Mona); Special Guest Star Adam Arkin (Jimmy Vane); Guest Starring Barbara Flax (Meg) and Sarah Strange (Lisa); Written by Maryanne Mellowan; Directed by Scott Smith; with Andrew Johnston (Mr. Bloom), Vincent Flueck (Howard), and Paul Bittante (Officer #1); Edited by James Hleic

**SUMMARY:** During a concert, guitar technician Howard falls down drunk, so Chris hires local legend Jimmy Vane. Yola's college roommate Meg (formerly fat, now thin) is in town. Anson needs extra money to buy a motorcycle; Chris tells him to get a second job, so Anson plays at a funeral chapel. Yola learns from Cody that back east Meg is a "high profile girlfriend" who has dated Beck, among others. Anson wants to quit his funeral gig, but then he meets a young woman, Lisa, who works there as an aesthetician. Jimmy jams with Chris at the end of one night's performance. Meg has her sights set on Chris, which upsets Yola. Hershel is leery of Jimmy. Meg invites Chris to her hotel room. Hershel thinks Jimmy sabotaged one of his guitars. Chris fires him as police arrest him for writing bad checks. Yola is relieved when Chris tells her he didn't take Meg up on her offer.

**COMMENTS:** Adam Arkin shines as shifty, grungy Jimmy Vane, a virtuoso guitarist who can't stay out of trouble long enough to get his career on track. A background of drugs and prison doesn't dissuade Chris from hiring him as his guitar technician, a position for which Jimmy is massively over-qualified. The other band members are leery, and even the mellow Hershel becomes upset, feeling threatened by Jimmy's presence, particularly after Chris lets Vane jam at the end of one night's set.

The Anson storyline provides laughs just in seeing him in a refined setting—playing hymns in a funeral chapel.



Viewers know from "It's the Music Stupid" that Anson has had classical trauma and can easily handle the material, but seeing his weak attempts to "clean up" is entertaining enough.

Yola hooks up with her formerly fat college roommate Meg and becomes horrified when Meg turns out to be little more than a groupie who has set her sights on Chris. Yola is protective of Chris, and there is the suggestion that these two people belong together, even though they have never dated or even, it seems, even thought about each other romantically. However, perhaps partly inspired by their obvious chemistry together, this idea will eventually be explored by the writers.

**RATING: ★★★**

## 7. T & A

First televised April 23, 2001

*Also Starring Jennifer Calvert (Vivian) and Bobby Jo Moore (Mona); Special Guest Star Caroline Rhea; Guest Starring Lisa Loebe and Dweezil Zappa; Special Appearance by Jay Leno; Teleplay by Maryanne McIlloin; Story by David Rothenberg; Directed by Victoria Hochberg; with Greg Kean (Louis), Julie Patzwald (Monica), John Destry (Tom), Charles Stegel (Tricia Miller), Paul Montz de Sa (Pear Shaped Man), Holly Dignard (Saleswoman #1), Benita Ha (Saleswoman #2), Michael Coleman (Denims), Chris Logan (Transvestite Cocktail Waitress), and Jasmin Dring (Asian Woman); edited by James Ilicac*

**SUMMARY:** A tabloid reports, "Chris Isaak wouldn't let me see his butt says ex-sweetie Caroline Rhea." Chris complains to Caroline. Chris goes to the *National Scoop* Weekly offices and demands a retraction from Tricia. Anson borrows \$20,000 from Chris so Monica can have an operation (but it turns out to be breast enhancement surgery). At Leon's birthday party, Cody and Yola begin making out, and her borrowed dress (that was supposedly for Jewel) rips. The *National Scoop* puts Chris on the cover again—this time in an S&M get-up: "Baby did a bad bad thing." Vivian can't fix the dress, so Yola has to pay \$8,000 for it. Caroline puts a photo of Chris's butt online. Jay Leno jokes about Chris in a monologue. Chris gets a call from "Elvis," who tells him not to worry about being teased. Chris tells Caroline he's not angry any more. Yola sells her BMW and buys a cheap car. Chris finds himself in a gay bar accidentally and ends up singing.

**COMMENTS:** The *National Scoop* storyline misses an opportunity for more biting satire, though the individual scenes are rather funny. That's a good description of the episode as a whole—the themes aren't as entertaining as the particular jokes.

The theme itself appears to be real versus illusory identity. Chris is concerned not only that people will believe that he's embarrassed about the way his butt looks, but that the implication is that he's gay. Meanwhile, Anson gets Chris, unknowingly, to pay for Monica's breast enhancement surgery, and her new look pleases Anson to no end, even though it's a superficial change in her overall identity. Yola has her own identity crisis, so to

speak: she wants to make a good impression at the boss's birthday party, especially when Cody will arrive in a BMW wearing a tailor-made tux he purchased. Yola's plan is to rent an \$8,000 dress, supposedly under the guise that Chris's date, Jewel, will be wearing it, when she knows all along that Jewel won't be able to make it. The dress gets ripped, causing a major problem, but the important thing here is Yola's belief that image is more important than reality—not an irrational belief, given her job and the image-obsessed industry in which she works.

The "phone call from Elvis" is a weirdly funny scene similar to the Jo Jo Burnett dream sequence in "Tomorrowland."

**RATING: ★★★**

## 8. MR. ISAAK'S OPUS

First televised April 30, 2001

*Also Starring Jennifer Calvert (Vivian) and Bobby Jo Moore (Mona); Guest Starring Vince Neil; Written by William Lucas Walker; Directed by Richard Martin; with Adam Harrington (Father Ken McCurdy), Nathaniel Deveau (Father Andrew), Ron Halder (Doc), B.J. Harrison (Nurse Connie), Dan Joffe (Ed), Markus Bisset-Covaneiro (Darrell), Jerry Walliser (Darrell's Father), Adrienne Carter (Female Student #1), Brn Jenson (Female Student #2), Matt McInnis (Serious Boy), and Jason Anderson (Spiky-Haired Boy); Edited by Darrin Ellerman*

**SUMMARY:** Chris's doctor friend is volunteering in a Rowandian clinic. Yola worries she's beginning to look older. Anson wants to buy a computer after learning about a Web site where groupies rate musicians. Chris wants to do a "low profile" charity: Yola's gay Catholic priest high school friend Ken needs a new band room. Chris could do a charity concert to raise money. Anson is upset he's not on the *Groupieville.com* site. Chris and the band play for the school. Ken tells Yola that he's not gay and never was. Headmaster Father Andrew gives Chris his demo tape. Anson writes his own *Groupieville* listings, plus fake listings for the other band members as well. Yola and Ken have sex in a janitor's closet. Andrew finds the stuff Anson



Hershel, Rowland, Chris, Kenny, and poor Mr. Whiskers ("Crimes & Punishment").



Chris and Joe Walsh in "It's the Music, Stupid."

wrote and "fires" Chris and the band. He gets Vince Neil's band (Mötley Crüe) instead. Mona thinks Chris is too self-centered. Chris and Kenny play for a sick child at the hospital. Anson works at a food kitchen.

**COMMENTS:** The title is a take-off on the Richard Dreyfuss movie *Mr. Holland's Opus* (1995) in which a high school music teacher inspired his students with his love of music. The twist here is that the Catholic kids quickly dash Isaac's illusions when a Q&A session is dominated by questions about his hair care and about whether he hangs out with Christina Aguilera.

After meeting with a doctor friend, Chris begins to feel guilty that he's not doing enough charity work, so Yola suggests this Catholic school event. Perhaps because it's rather low-key, or perhaps because he's Catholic himself (identified as such for the first time in this episode), he agrees. But the question immediately arises as to whether he's doing this as a selfless gesture, or simply to assuage his guilt. Mona assumes the latter. The plot is structured to suggest the same: as a sort of poetic justice, Chris is unable to perform the charity concert. But this comes about through Anson's antics, so Chris is punished for things he didn't even know Anson was doing and hence unable to stop. So does this make the moral element of the script ethically muddled (even undercutting Chris's attempt at charity) or, as noted, poetic justice for his imperfect motives?

It does undeniably make for some funny scenes, however. Anson creates fake entries for all the band members on Grouptvillage.com, but his atrocious spelling gives him away (supposedly different girls both spelled "sword" as "sord"; he also spelled "clothes" as "close"). In another scene, Vivian and Yola meet in the women's bathroom at Blimbo's, and on a stall partition in the background in large letters is scrawled Anson's name and phone number!

The cliché about homosexual

priests is turned upside down with Yola's belief (ever since high school) that Ken was gay (a stack of *Playgirl* magazines were found in his locker). But now he seems quite interested in Yola, and Chris believes Ken is straight. Ken finally tells Yola that the magazines were planted by another student.

**RATING: ★★★**

## 9. TOMORROWLAND

First televised May 7, 2001

Also Starring Jennifer Calvert (Vivian) and Bobby Jo Moore (Mona); Guest Starring Anne Marie Loder (Celeste); Teleplay by Diane Frolov & Andrew Schneider; Story by Frolov, Schneider, and William Lucas Walker; Directed by R.J. Lewis: with Robert Lewis (Derrick), Alvin Sanders (Jo Jo Burnett), Simon Wong (Hot-Sing Lee), Jason Simpson (Big Guy), Phillip Mitchell (Peter), Karen Robertson (Wendy), Stephen Stewart (Sparrow Band Member), Allan MacInnes (Sparrow Bass Player), Colin Stovke (Sparrow Drummer), Drew Stewart (Sparrow Lead Singer), Mario Valdez (Mariachi Player), and Carla Boudreau (Woman in Hot Tub); Edited by Daria Elberman

**SUMMARY:** Chris tells Mona about new girlfriend Celeste the chef. Jo Jo Burnett plays trumpet with the band, then dies. Chris wants Celeste to accompany him on tour. Chris isn't impressed with the opening band Sparrow (ostensibly a Christian band). After the concert, Sparrow and Chris's band get wild while Chris and Celeste are holed up in their room. Tour manager Derrick quits. After a concert, Wendy wants Chris to sign her breasts. Vivian says Yola needs to "let go" from time to time. Celeste can't handle any more touring and leaves. Chris takes Jo-Jo's trumpet to his stepdaughter, but the house is abandoned. Back from touring, Chris talks with Mona: life



Mona (Bobby Jo Moore) "swims" at Blimbo's.

goes on.

**COMMENTS:** This surprisingly disappointing episode could have been a satire of the trials and travails of touring, with Celeste providing the point of view of the sane outsider. Instead, she comes across as a whining kiljoy, and the bumps along the road are unimaginative: lousy hotels; a lewd band masquerading as a Christian act; a busty woman asking Chris to sign her breasts. While some individual moments in this episode are amusing, overall there's not a lot here.

Jo Jo returns in "Lost & Found" with a message for Chris from beyond the grave.

**RATING: ★★★**

## 10. DANCIN'

First televised May 14, 2001

Also Starring Bobby Jo Moore (Mona); Guest Starring Mia Cottet (Jenna) and Victoria Tennant (Irene); Written by

**Diane Frolow & Andrew Schneider; Directed by Charles Winkler;** with Patricia Zentilli (Lauren Davis), Tammy Pentecost (Sheila), Donna Newman (Michelle), Haley Ingram (Irene's Daughter), Graehme Andrews (Minister), Jenna Ballard (Girl), and Ted Friend (Announcer); edited by Daria Ellerman

**SUMMARY:** Hershel and wife Sheila are taking Rumba lessons. Chris meets Hershel's attractive dance teacher Jenna. Anson gets evicted from his apartment and briefly stays with Rowland, then Kenny, then Chris. Yola ends up mentoring Cody's girlfriend Lauren Davis. At dance class, Chris is partnered with therapist Irene. After class, Chris and Jenna dance. Jenna asks Chris to dance with Irene at Irene's daughter's wedding (Jenna's best friend). Anson finds a bondage ad featuring Irene as "Mistress Livia." Lauren tells Yola about having wild and varied sex with Cody. Mona tells Chris that for men, women are always either Madonnas or whores. Both Cody and Kenny see Yola as uptight. Chris picks up Irene for dance lessons but gets to her home early while she's with a "client." At dance class, Anson accidentally switches bags with Irene. Jenna comes to Chris's for dinner. At Chris's, Anson realizes he has Irene's bag and tries some of the stuff on. Chris has to untie him and tells Jenna that the stuff is his. Mona tells Chris that compassion isn't a character flaw. Chris dances with Irene at her daughter's wedding. Jenna learns the truth about Irene. Rowland and Yola get fifth place in Bimbo's amateur dance competition.

**COMMENTS:** It's not the first time that dancing is used as a metaphor for sex, and this episode doesn't provide as much illumination as it probably should have, but it still provides enough of a complex presentation to remain consistently entertaining. Irene's dehumanizing sex is reflected in her unpleasantness as a dance partner (and her unpleasantness in general); Yola's inability to relax in life and not always be in control is reflected in the pedestrian sex she had with Cody.

According to Mona, Chris is hampered because of his insistence on categorizing women in one of only two ways, Madonna or whore, so he oversimplifies Jenna's purity and Irene's debauchery. He will not be able to form deeper and more lasting relationships until he can see a larger picture.

Anson gets limited screen time and a great subplot as he's shuffled from one band member's house to the other. Rowland kicks him out because he drank an entire bottle of vintage wine without asking permission (Anson thought it was simply way past its expiration date). His pairing with Kenny obviously wouldn't work (it's clear from previous episodes that Anson drives Kenny a little nuts just as a band member), and Hershel's wife Sheila (seen here for the first time) has banned Anson from their home, so that left only Chris. Predictably, Anson screws up Chris's date with Jenna just as things are taking a romantic turn. In the episode's funniest scene, Anson examines the items and gleefully tries a few out on himself.

**RATING: ★★★**

## 11. THE PROFESSIONALS

First televised May 21, 2001

**Also Starring** Jennifer Calvert (Vivian) and Bobby Jo Moore (Mona); **Guest Starring** Lisa Loeb, Peter Kent (Brock Rudman), and Ben Cardinal (Ray); **Written by** Joe Bosso; **Directed by** Ron Oliver; with Jennifer Halley (Brie), Adam Henderson (Maurice), Ingrid Tesch (Bridget), Diane Brown (Big Gal), James Sanders (Wheelchair Guy), Catherine Zak (Wendy), Dan Joffe (Ed), Chiara Zanzi (Cute Girl), and Tae Ishibashi-Helgeth (Japanese Woman); edited by James

Illesce

**SUMMARY:** A rock is thrown through Chris's window with a note attached: "BABY DID A BAD BAD THING—love Damaged Man." *Billboard* wants Yola to be in her annual "Woman in Rock" issue. Yola will need to get "perfect hair" by Maurice and Bridget. Anson had a boot put on his car from unpaid parking tickets (again!). The record company pays for a bodyguard for Chris. Brock gets the job. Anson wants a bodyguard, too. Maurice and Bridget leave the hair salon and are working out of their home. Ray wanted the bodyguard job. Anson buys a turbo-zapper for protection. Brock's former girlfriend Wendy doesn't want to see him. Maurice hits on Yola; she leaves. At Bimbo's, Lisa Loeb stings with Chris. Anson accidentally zaps himself with his zapper. Chris tries to get Brock and Wendy back together. Ray learns that a twelve-year-old threw the rock through Chris's window. Chris accompanies Yola while Bridget cuts her hair. Chris takes an elderly Japanese woman to a Mizoguchi film festival.

**COMMENTS:** This episode might have been a satire of over-protection of rock stars, but instead it keeps things at a basic sitcom level with some amusing (though not undepth) interaction between Chris and Brock (with an enjoyable performance by Peter Kent, much of whose work for the past two decades has been as Arnold Schwarzenegger's stunt double). Yola's hair subplot isn't particularly interesting, but Anson's zapper hi-jinx are hilarious, whether he's in front of a mirror "practicing" zapping an attacker or accidentally electrocuting himself. He's also funny in trying to convince others that he needs a bodyguard himself after getting a "boot" put on his car by police for unpaid traffic tickets. (In the second episode, "Fantasia," Anson was arrested and forced to work with a



Yola (Kristin Dattilo)



road clean-up crew because of unpaid tickets. He still hasn't learned his lesson!

The Japanese subplot may be a wink at Chris's brief stay in Japan years ago.

**RATING: ★★★**

## 12. SMACKDOWN

First televised May 28, 2001

*Also Starring Jennifer Calvert (Vivian) and Bobby Jo Moore (Mona); Guest Starring Brian Markinson (Malcolm), Katharine Isabelle (Melissa), and Mark Houghton (Clay Chopper); Written by William Lucas Walker; Directed by Ron Oliver; with Doug Abrams (Dwayne Kurtzman), Patti Allan (Darlene Kurtzman), Sandra Lopez-Savarad (Clean-Lady), Fred Ewanuick (Food Service Worker), Peter Grier (Guy in Audience), Simon Egan (Tall Guy), Dan Joffe (Ed), and Tarras Kostuk (Bouncer); Edited by Darin Ellerman*

**SUMMARY:** The president of Atlantis Records (Clay Chopper) attends one of Chris's concerts, but he was actually there to see another band. Hershel likes the idea of playing at a stadium for 60,000 people. Mona asks Chris if he's focused enough on his career. Yola meets Cody's parents Dwayne and Darlene (not the bluebloods he'd been describing). Kenny introduces his niece Melissa to the band, not knowing she's been sleeping with Anson. Chris meets with Malcolm, the record label's VP, about sponsoring a tour. At Malcolm's request, they spar in a practice ring. Malcolm almost starts a fight with a Blimbo's waiter, then with a concert attendee. Yola takes Cody's parents out to dinner. Anson tells Kenny about him and Melissa just before they break up. Malcolm almost starts a fight with Ed, the Blimbo's bartender, and gets thrown out. Chris tells him off. Clay and Cody find Yola with Cody's parents at the restaurant. Malcolm is rude to Chris, so Yola slugs Malcolm. He agrees to sponsor Chris on tour. At a concert, Malcolm hits on Yola; she adamantly refuses him.

**COMMENTS:** "Smackdown" pokes fun at the "warrior"

business mentality by presenting in Malcolm a man completely unhinged by taking the competitive spirit a bit too far to overcompensate for his insecurities and arrogance (the stereotype of a superstar in and of itself). Cody has his own way of dealing with his insecurities about his less-than-storybook background: hide the facts, whether they be his uncouth parents or his actual history at Harvard (which, it turns out, he really did attend, but on a work scholarship). The boxing sequence is probably a reference to Chris's short-lived stint as an amateur boxer until he decided he didn't like getting hit in the face.

For a change, Anson's story isn't as much funny as alternately poignant or downright creepy. Sleeping with Kenny's niece seems

a little like incest (though of course it isn't actually), and Anson—generally oblivious to finer emotional points—seems it immediately (in addition to worrying about what Kenny will do to him when he finds out).

**RATING: ★★★**

## 13. WAGES OF FEAR

First televised June 4, 2001

*Also Starring Bobby Jo Moore (Mona); Guest Starring Pam Tillis and Christopher Slyer (Brian Bulander); Written by Maryanne Melloan; Directed by Ron Oliver; with Linda Darlow (Greta Prussy), Antony Holland (Morty), Olga Tot (Svetlana), Dominika Wolski (Cody's Date), Alexander Kalgim (Svetlana's Brother), Raoul Gancov (Svetlana's Uncle), Asja Pavlovic (Svetlana's Mother), Igor Inglesman (Svetlana's Father), and Valentina Bulko (Svetlana's Grandmother); Edited by James Debie*

**SUMMARY:** Yola has dinner with Brian. Chris is being audited by the IRS. Chris's accountant Morty seems a little senile. Anson visits new girlfriend Svetlana's Russian family. Later, Anson is worried about a new rash and shows Rowland. Chris keeps interrupting Yola when she's with Brian. Auditor Greta Prussy arrives to look over Chris's records. Yola wants three weeks off to take a trip with Brian.

Mona says Chris is afraid of losing Yola. Cody says Anson is xenophobic, and that people need to learn to get over irrational fears. Prussy tells Chris that the government owes him \$75. Anson sees a doctor about his rash (it was merely an allergic reaction). After learning that Brian's ex-wife is in a mental hospital after trying to stab him, Yola decides not to go on a trip with him. Anson and Cody visit Svetlana's family; Cody might have a rash.

**COMMENTS:** Fear—both rational and irrational—takes center stage as Chris worries about whether his senile accountant properly figured his taxes and whether he'll lose Yola to a too-good-to-be-true environmentalist. Meanwhile, Anson has a strange rash and, instead of going to see a doctor, worries about a number of kooky explanations (including, at



Debbie (Michelle Goh) in "Storytime."

one point, Russian germ warfare experiments). As with Chris, Cody is also worried about losing Yola, though he realizes that spending time worrying about such things is counterproductive.

Ironically, in the end, while Chris, Anson, and Cody overcome their fears (or have them resolved), Yola irrationally breaks things off with Brian because his wife tried to kill him and was sent to a mental hospital. She assumes that Brian must have done something to cause her to attempt such a thing.

The best moments here are Chris's constant interruptions of Yola when she's trying to spend time alone with Brian: the hilarious scene with Morry the accountant; and the constant jokes at Miss Prussy's expense (especially Kenny's crude phone message left on Chris's answering machine while Prussy is working on Chris's case—and overbearing the message).

**RATING: ★★½**

#### 14. LOST & FOUND

First televised June 11, 2001

**Also Starring** Jennifer Culvert (Vivian), and Bobby Jo Moore (Mona); **Guest Starring** Johnny Reno and Brian George (Dr. Ramu Banerjee); **Written by** Joe Bosso; **Directed by** Charles Winkler; with Woody Jeffreys (Stone), Marisa Rudlak (Deedee), Alvin Sanders (Jo Jo), Dan Joffe (Ed), and Greg Kean (Lou); **Edited by** Daria Ellerman

**SUMMARY:** Chris and the band finish recording the title song of a new David Lynch movie. While Chris is out surfing, Anson takes his Deedee girlfriend to meet Chris. The next day, Chris wakes to find Ordell at his house. The recording studio burned down; Chris has the only copy of his song and one of Ordell's songs burned onto the same CD. Chris can't find the disc. Dr. Ramu Banerjee thinks it's part of a cosmic balance. The band searches Chris's house. Yola wants to plan on rerecording it. Anson's girlfriend shows him her "souvenirs" from stars. Banerjee wonders what the lost CD symbolizes—i.e., what is Chris really looking for. Ed the bartender brings his diving rod to try to find the CD. Yola takes a ceramics class by Stone. Ordell takes the lost CD as a sign that he's not supposed to be a musician. Chris dreams Jo Jo Burnett returns to tell Chris to rerecord the song in four hours. Anson apologizes for accusing Deedee of taking the CD. Chris invites Ordell to play on the rerecording; the band gets it done in an hour. Chris remembers he accidentally put the original CD in the freezer when getting some ice cream.

**COMMENTS:** Johnny Reno returns from "The Real Me" and Alvin Sanders from "Tomorrowland" in this amusingly simple tale of a lost CD. The Banerjee interludes featuring a kind of pseudo-Deepak Chopra are a little too cute for their own good and too much of a distraction from the (however slight) ongoing story: it's as if the writer is trying too hard to be clever. But it's a minor point. Reno practically steals the episode, and the Jo Jo dream sequence seems appropriate in an episode that mentions David Lynch.

While two of Isaac's songs appear on the *Wild at Heart* soundtrack ("Wicked Game" and "Blue Spanish Sky"), the wonderful song featured in this episode ("Best I Ever Had") is not the title song for any Lynch movie. In fact, its only appearance to date is as the "B-side" of the Isaac single "Let Me Down Easy" (from the *Always Got Tonight* album).

**RATING: ★★★**

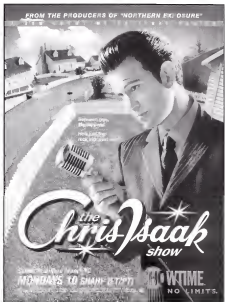
#### 15. STORYTIME

First televised June 18, 2001

**Also Starring** Bobby Jo Moore (Mona); **Guest Starring** Shawn Colvin, Michelle Goh (Debbie Fung), and Wes Craven; **Written by** Diane Frolow & Andrew Schneider; **Directed by** Milan Cheylov; with Yorks Tong (Young Chinese Woman), Tara Sorensen (First Young Woman), Melanie Stride (Second Young Woman), Amarjit Johal (Indian Man), and Balthazar Johal (Indian Woman); **Edited by** James Beale

**SUMMARY:** Chris has a torn hamstring from surfing and spends his time watching scary movies. Anson is on the cover of *Keyboard* magazine. Debbie, an attractive Chinese physical therapist, will work with Chris. She gets an upsetting phone call. The next day, they see a strange Chinese woman in his garage. Anson believes that there's \$10,000 hidden in the basement of the nightclub. (George told him the story.) Later, the band practices with Colvin. Hershel has an idea for a movie. Debbie argues again with the other woman. Kenny gets locked in the nightclub basement overnight with Anson. With a thunderstorm raging outside his apartment, Chris cuts the head off of Debbie's gift doll. Hershel visits Chris and tells him about his SF movie idea. Anson finds Sid's treasure—a stack of silver certificates probably worth several thousand dollars. Debbie's "stalker" wants her autograph—in Hong Kong she used to be a big Kung Fu movie star. Kenny and Anson play instruments in the basement. Mona tells Chris how real life has lots of unanswered questions, unlike stories. Hershel tells his movie idea to Wes Craven, who likes it.

**COMMENTS:** This clever episode—perhaps a little too clever for its own good at times—presents ways that stories (specifically films) alter reality. In Chris's case, his addiction to suspense and horror films (with a film noir emphasis) has



This ad appeared in *Entertainment Weekly* 586.

him interpreting harmless events as being filled with intrigue and secrets. An argument over the phone with a dry cleaner becomes a life-and-death encounter. A harmless doll gets ripped apart to discover supposed mysteries hidden within.

Meanwhile, set against Chris's overactive imagination is Anson's belief in "Sad's treasure," a story that George, the custodian of Bimbo's, has been telling for years about money hidden in the basement. Everyone discounts it except for the gullible Anson—and of course he's the one who stumbles onto the prize practically by accident.

The third "story" plot is Hershell's attempt to tell anyone who will listen about a ridiculous science fiction movie idea—an endangered race of aliens are protected by being shrunk down and hidden inside the body of a great guitarist.

The episode is punctuated with over-the-top cinematic clichés, such as dramatic lighting and violent thunderstorms pounding Chris's house—to emphasize the manipulation possible in film. It's left to Mona to explain to Chris the differences between stories and real life—that stories take the unresolved and messy events of life and shape them into cohesive, meaningful narratives.

**RATING: ★★★**

## 16. OUR PLACE

First televised June 25, 2001

Also Starring Dobby Jo Moore (Mona); Guest Starring Kevin McNulty (Mr. Drubner), Teryl Rothery (Tanya), and Jon Polito (Rhonda); **Teleplay by Maryanne Mellean and Diane Prolov & Andrew Schneider; Story by William Lucas Walker; Directed by Scott Smith; with Henry Beckman (Old Janitor), Stephen Fanning (Sam), John Henry Reardon (Bruce), Audra Ricketts (Beth), Mark Schooley (Phil), and Shawn Stewart (Biker); Edited by Daria Ellerman**

**SUMMARY:** Yola has been working with Chris for five years. Chris's ex-girlfriend Tanya (now married) will host tonight's live broadcast from Bimbo's. Hanson's

dad attends. Chris meets crossdressing Rhonda Parks, a radio station's contest winner. Yola's date, Sam, gets impatient and leaves—she gets constant phone calls related to problems in getting Sheryl Crow from the airport to the concert. Chris and Rhonda finally hit it off talking about rockabilly. Yola and Rhonda talk about their frustrations with their jobs (Rhonda works in a trophy factory). The custodian recognizes Mr. Drubner as the pianist for the Jazztones, who played at Bimbo's in the sixties. Rhonda decides to quit her job, but Yola talks her/tum out of it. The



Cody (Greg Winter) with Yola in "Behind the Isak."

## Gary Bullock FIRE WALK WITH ME Photos!

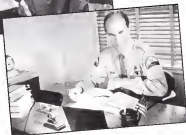
For a limited time, these 8 x 10 color photos are available for just \$15 each!



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Featuring this shot from the much-talked-about deleted scene in which Sheriff Cable fights Chet Desmond (Chris Isaak)!



Order online at the "Merchandise" section of the Twin Peaks Festival Web site:

**[www.twinpeaksfestival.com](http://www.twinpeaksfestival.com)**

band members talk Drubner into playing some jazz with them. Rhonda gets upset at Tanya's interview questions. Chris meets Tanya's goofy husband Bruce. Crow ended up at Jimbo's in San Mateo. Chris gives Yola a gift—a tin sheriff's star. Mr. Drubner is proud of Anson.

**COMMENTS:** Jon Polito (*Crime Story*; *Homicide: Life on the Street*) is wonderful as crossdressing Rhonda Parks, but the story itself isn't as interesting. The basic theme here—as with many episodes (and perhaps with the series as a whole)—is identity: real, imagined, and projected. Rhonda's kindness as a human being is set against Tanya, Chris's ex-girlfriend who is gorgeous, but whose pleasant smile can't hide her nasty and vindictive personality.

But the Anson story steals the episode here. His overbearing father returns from "It's the Music, Stupid" to attend an Isaak performance (Anson's mom insisted; it wasn't the father's choice) and in the process gets outed: he was an accomplished jazz musician in the sixties who even played at Bimbo's, but his overbearing father demanded he return to classical music studies and obtain his degree. Added by a wonderful, understated performance by Kevin McNulty (who has been seen in *The X-Files* and *Smallville*, among other things), the relationship between father and son becomes richer because Mr. Drubner is now a more fully-developed character. (In his previous episode, he was a caricature in many ways.) Anson learns of his father's quiet respect for his abilities and his pursuit of the career his dad probably wished he would have had for himself, and it causes a heartfelt emotional response that shows that actor Jed Rees is capable of more than just playing the witless and irresponsible keyboardist.

**RATING: ★★★**

#### 17. BEHIND THE ISAAK

First televised August 2, 2001

Also Starring Jennifer Calvert (Vivian) and Bobby Jo Moore (Mona); Special Guest Stars Kevin Eubanks, Brad Garrett, Peri Gilpin, Gloria Reuben, Jennifer Tilly, and Bryan White; Guest Starring Samantha Ferris (Dana Farrard) and Claudette Mink (Maria); Written by Maryanne Melloy; Directed by Jorge Montesi; with Tim Bissett (Bob), Taylor Anne Reid (Chloe di Grassi), Denyse Wilson (Gwen), Ben Odberg (Steve), Kathryn Kirkpatrick (Erika), Randy Thompson (Spider), and Yorks Tong (Young Woman); edited by James Ilicic

**SUMMARY:** Yola works on co-ordinating Chris's *Behind the Music* segment. Dana from publicity wants to emphasize Chris's struggles. Yola doesn't enjoy her massage from deaf and blind Gwen. The *BTM* crew gets interviews from Silverstone and various celebrities who don't know much about Chris. Dana is upset that Chris's career track doesn't fit the *BTM* template—he hasn't had a comeback after blowing his original fortune on drugs and miscellaneous adversities. Mona tells Chris not to feel bad about having an "ordinary life."



Anson and Chris

Anson and Dana hook up. Chris visits with a girlfriend, Maria, from nine years ago, and meets her eight-year-old daughter Chloe, whom he thinks might be his. Yola learns Gwen got fired. Dana wants to use Chloe in the *BTM* segment, but Chris refuses. Maria tells Chris he's not the father of Chloe. Yola meets Gwen and her husband. Dana dumps Anson for Spider, a roadie for another band. Chris sings "Two Hearts" with Chloe.

**COMMENTS:** The clichés of VH1's *Behind the Music* get acknowledged and then turned on their heads in this amusing send-up. Chris's "problem" is that his story doesn't fit the *BTM* template: an artist struggles against overwhelming odds to make it big; becomes wildly successful but can't handle the fame and fortune; plunges into despair, drugs, and debt (and faces the tragic loss of one or more band members to suicide, death by drug overdose, or other such means); and finally overcomes these various tragic circumstances to regain his self-worth, identity, and renewed popularity.

The *BTM* crew struggles in vain to dig up any kind of tragedy in Chris's life, but his clean-cut, almost boring image appears to be legitimate. After joking that he never experimented with drugs during the seventies "except for marijuana, and heroin—but I don't consider them drugs, just God's flowers," he admits that in truth he's never even smoked a cigarette. Band members are equally "unhelpful" in digging up dirt. All of Kenny's stories have something to do with urine, and Anson wants to talk about a wild night with girls in a hotel room, but both admit that none of their stories have much to do with Chris. Yola just says that Chris is a really nice guy. Various celebrity interviews glean merely that Chris is a good guy that they don't know very well. The funniest is Bryan White, who raves about Isaak's song "Shaff" but is told that this segment is about Chris Isaak, not Isaac Hayes.

Taken together, the episode pokes fun at the *BTM* clichés while also laughing a bit at Chris's own pleasantly-bland lifestyle.

**RATING: ★★★**

# An Interview with David Lynch:

The arrival of any David Lynch film onto DVD is a cause for celebration, but *Eraserhead* is something special. Not only is it the director's first feature film. Not only does it remain a critically acclaimed work twenty-five years after its completion (in 1983, Jonathan Rosenbaum of *The Chicago Reader* called the film "the most original and audacious film ever to become a midnight blockbuster," and it remains his favorite Lynch movie). For many Lynch fans, the *Eraserhead* DVD allows them to appreciate the work as never before.

Up until now, the most common ways to see the movie was to catch a midnight movie (and hope that the print and the theater were of adequate quality) or to try to find an out-of-print videotape copy. Both were problematic at best. Realizing this, Lynch oversaw the transfer of a newly-cleaned copy only DVD. Arash Ayrom (see WIP 58) spent six months in a dark room digitally removing every spec of dirt, frame by frame, so that the beauty of the original would shine through with stunning clarity. Meanwhile, Lynch and John Neff cleaned and restored the audio track.

Because Lynch owned *Eraserhead* himself, he could release the DVD exactly in the way he wanted, and only after it was perfect. There was no studio to insist on a particular release date or packaging requirements. Lynch and his team kept working and kept working, delaying the intended date of completion, but ending up with a finished product that would make everyone proud.

In WIP 58, contributing editor John Mitchell interviewed Lynch about the director's new Web site ([davidlynch.com](http://davidlynch.com)), and they briefly discussed the arrival of *Eraserhead* on DVD. (It "will be, I think I can say, the cleanest film in cinema history," Lynch joked.) *Eraserhead* is actually the second DVD available exclusively through the Web site (the first was a collection of Lynch's early short films.) Now that the DVD has been released and we've been able to see it, we were of course eager to talk again with the director and discuss some details about the film itself and about the process of getting such an immaculate copy onto DVD.

WIP's editors Craig Miller and John Thorne recognized Lynch's discomfort in discussing many aspects of his work, especially meanings and interpretations. With this in mind, they attempted to craft an interview that would give Lynch's fans something new to read while respecting the director's reluctance to over-analyze his films.

This interview with David Lynch is divided into two parts. In this issue we present part one—a short conversation in which we discuss the DVD release of *Eraserhead*. In part two (a longer section to appear next time in an issue devoted to *Eraserhead*), we discuss the production and themes of the film, as well as Lynch's thoughts on filmmaking in general.

We spoke to David Lynch by phone on March 27. John transcribed the interview, and Craig and John edited it. We thank Lynch for the generous amount of time he gave us. (Special thanks also to Jay Aseng at *Asymmetrical* and Courtney Jewitt for helping make this interview possible.)

**Thorne:** Fans have been eagerly anticipating the release of *Eraserhead* to DVD, and we understand you wanted the release to be perfect. Tell us about what you went through to put the film on DVD.

**Lynch:** It was three years ago that we started the process. And now you see the DVD, and what you see is a picture that is off a beautiful IP (inter-positive). And it is clean. On a film there is lots and lots of negative dirt, and the dirt is sometimes built in, if you do opticals. Now with digital [technology] you can do so many things, and one of the



Photo by John Blackwell

things you can do is clean. I spent so long on the telecine timing every single shot and getting the whole thing back to the way it was supposed to be—and clean.

The sound—at first *Eraserhead* was mono when it came out [theatrically], and then in 1994 Alan Splet and I "stereozized" the tracks, and didn't change the mix one bit, but made it into Dolby stereo. Now, 5.1 is the thing—but 5.1 on *Eraserhead* doesn't make it better; in my mind, it makes it worse. The sound, to me, on *Eraserhead*, should come out of the screen. Surround just makes it not right. So it is stereo, and it's gone through different boxes to bring it back to a really good full-coat mag power, and it has also been cleaned. So the sound and picture are very good.

Now DVDs, they use so much compression it isn't funny. It is better than VHS, but all the time you are in telecine you are seeing it in hi-def [high definition]. When it comes to hi-def, it will be incredible. But DVDs are what we have right now. As far as the picture and sound, I think it is really beautiful.

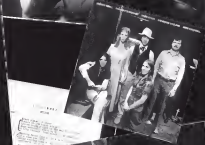
**JT:** In the past you've expressed your fondness for the movie theater experience. Were you reluctant to put *Eraserhead* out on DVD, or did you see any advantages to the medium?

**DL:** If you are talking between VHS and DVD, it is better to go to DVD. Also, most of the theaters where *Eraserhead* would play may be state-of-the-art, but the prints would get scratched and trashed, and it was a nightmare. With the DVD you have a chance to get into the film. And then we'll just wait for hi-def.

**Miller:** The DVD packaging for both *Eraserhead* and *The Short Films* is unique. Why did you decide to use the



The  
Mind  
Inside



Eraserhead!

larger box and booklet for both?

**DL:** Well, I worked with Eric Bassett, who is running the Web site ([www.davidlynch.com](http://www.davidlynch.com)). He takes care of all the technical things—all the servers are with him. But his background is in printing and merchandise—and surfboards! He was into many, many things. I wanted to make the booklet, and we started talking about sizes and [how] to present it in a really nice way.

Eric designed the black cardboard box. They're made in the far east, and they're shipped on boats. And they're not flat—they're in their box form. It's a huge deal. They came off big giant pallets, and they have to be trucked to Eric's facility.

So, we designed the sleeve, and we designed the books. Eric printed those

books. I had to go through many, many *Eraserhead* photos and pick what I thought were the best things, and then I would tweak those in Photoshop and put together the booklet for Eric.

**JT:** The larger booklet makes it nicer to see those images.

**DL:** Yeah, it's like the old LPs. They were such a beautiful size! This is somewhere between that and a regular DVD or CD size. But you can see the images, and it is like a much stronger and nicer thing.

**CM:** The *Eraserhead* box reads "DVD 2000." What does this mean?

**DL:** Well, that was the year we started. But I just like the sound of it!

**JT:** I've previously seen *Eraserhead* on film and on laserdisc, and both times the picture was murky. The

DVD is a vast improvement—watching it now is like watching the film for the first time. Did anything about this new transfer surprise you or trigger any memories?

**DL:** Oh, it was like going down memory lane! Are you kidding me? That's partly where the "Stories" [bonus feature] came from. But I would always tell *Eraserhead* stories, and so that grew into that portion of the DVD where those exist.

But on the hi-def monitor—and it's a thirty-thousand dollar monitor!—I saw things I'd never seen before. It was like looking into a jewel box. I went crazy, it was so beautiful!

**CM:** Many filmmakers these days have been tempted to alter or re-cut some of their early works for release

#### ERASERHEAD DVD Reviewed by Joshua Zyber

After a long drought where few of his films were available in the early days of the format, a deluge of David Lynch movies have hit DVD recently, surprisingly all high quality editions from a variety of different studios. The *Elephant Man* (Paramount), *Blue Velvet* (MGM), *Twin Peaks* season 1 (Artisan), *Fire Walk With Me* (New Line), and *Mulholland Drive* (Universal) are all excellent discs, but the real capper came when Lynch himself released a collection of his early *Short Films*, sold only through the store on his personal web site (<http://www.davidlynch.com>). And now he has gone one step further to grace us with this remarkable little jewel, a personally-supervised frame-by-frame restoration of his legendary first feature film, the sublimely weird *Eraserhead*.

Lynch has been promising us this disc for some time now. A series of technical snafus in the mastering and authoring phases of disc production caused delay after delay, to the point where it seemed the disc would never really come out. The "DVD 2000" banner on the packaging attests to how long this project has been in the works. There are those of us, of course, who could not wait, who have been snatching up video copies of the film wherever they have appeared throughout the world. Here in the United States, choices have been pretty slim. The VHS and laserdisc editions went out of print in the mid-80s, and both came from dank, unwatchable cropped transfers. Those with region-free DVD players were excited to hear word of recent PAL DVD editions in regions 2 (Europe) and 4 (Australia). But no, these also were sourced from lousy full-frame video transfers of poor quality.

Until now, the best home video editions of the movie came from Japan (DVD

region 2, NTSC). In the mid-90s, Comstock Ltd. released a very nice letterboxed laserdisc (reviewed at <http://www.mindspring.com/~laserdiscforever/eraserhead.htm>), and followed up a few years ago with a DVD from the same transfer. The non-anamorphic widescreen image was mastered from a very clean print that looked better than some theatrical showings I'd seen. It was flawed mostly by the fact that the black level was set too high (requiring you to pull down your Brightness setting) and of course by the lack of anamorphic enhancement, a bane to viewers with widescreen or anamorphic-capable displays. But, not to rest on their laurels, Comstock also put out a new anamorphic remaster in 2002.

Yet none of this really matters anymore except from a collector's perspective, because Lynch has taken matters into his own hands with the extensive restoration effort for this officially authorized, 100% David Lynch-approved DVD release. As described in the accompanying booklet, a fine-grain interpositive was transferred to the high-definition master tape and then digitally cleaned frame-by-frame of all dirt, scratches, and other unseemly age-related blemishes. Realize that the film has 130,000 frames and you start to comprehend the amount of effort involved.

So, how does it look? Quite extraordinary, in fact. The Japanese discs look quite good on their own, but in direct comparison don't have a knock on Lynch's efforts. The 1.85:1 anamorphically enhanced picture is spotlessly clean and extremely sharp with no detectable edge enhancement artifacts. Textures in the imagery, such as the wrinkles in the X family home's wallpaper, are strikingly visible in ways I had never picked up on even in theatrical viewings. Black level, the fading of the Japanese copies, is completely solid throughout with excellent shadow detail. There is no more straining to make out objects in the murky darkness. Now everything is unambiguously clear. The

photography's beautiful hard lighting is wonderfully rendered, its perfectly sculpted pools of light and shadow clearly defined.

If I had to complain (and, as a critic, it's my job), the picture is almost too clean. The film has almost no grain at all, and to be honest I find this a little disturbing. The strong contrasts, absolute black against absolute white, also seem toned down a bit to make them less harsh and easier on the eyes. It makes for a lovely image, but one with less three-dimensional depth than I was expecting. The enhanced shadow detail at times exposes some things that were meant to be exposed, such as the wire pulling the sperm puppet in the opening scene. Still, these are incredibly minor nits to be picked, and frankly I can't fault this transfer for any significant problems. This is a splendid viewing experience, and certainly the best the film has ever looked on home video.

During its original midnight-circuit release in the late 70s and early 80s, the film's soundtrack was minimal. For the theatrical re-release in the early 90s Lynch remastered the sound mix to stereo surround, and it is this track that the Japanese video editions were taken from. For his DVD, Lynch has sweetened the track once again, running the audio through all sorts of digital processing tools to cleanse it of analog tape hiss and extend the dynamic range. The original audio stems were not available to create a full-blown 5.1 remix, but the Dolby Surround soundtrack is nonetheless excellent. Despite the amount of digital tinkering, it never feels artificially processed. The flavor of the original sound design has not been lost at all. This is still a weird, unnerving aural soundscape, filled with omnipresent hissing steam in the background and surreal, heightened sound effects throughout. The audio is sharp and clear, with great fidelity and detail in the individual sounds. The surround channel is used almost exclusively for ambience, rarely featuring a distinct directional effect, but the oppressive

on DVD. Did this ever cross your mind?

DL: No.

CM: We figured that would be your answer! [Laughter] Do you like this practice by other filmmakers?

DL: No. Here's the deal—it's a sad world. No one should ever release a picture if they don't feel it is correct. But it is a sadness, because these things happen. It shouldn't be that way, but it is that way. The world's ass-backwards right now.

What other people do is fine. I don't believe in commentaries. I don't believe in much more than just presenting the film. It's a very delicate thing, information, because it can alter the way you see the film, and it can alter it forever. I think the film should come

first. Since the release of DVD's the film seems to come third or fourth.

JT: Film preservation is an important pursuit. Do you feel that DVD technology will be the preferred method of film preservation, or will movies still be preserved in their original medium?

DL: You've got to do both. If DVD were the method of preserving, it would be very sad. I can't remember how much of the information is thrown out, but when you compress it so much, you're not seeing everything that is there, at all. So, the original negative should be preserved, [the film] should be preserved on hi-def. I think an IP should be made and preserved [as well as] a couple of prints for reference for timing and color—but even that will get funny after a time. But hi-def is going to get better

and better and faster and faster. There will be lots of ways to preserve things and to tweak them so that they're back to the original.

CM: Did you want to tell our readers anything else about the DVD?

DL: I think people want to know that a filmmaker is happy with a thing, and I am very happy with what we all did as a team to get this DVD as good as it is. There are other DVDs out in the world, and it is unfortunate if they've been made from dirty negatives or whatever. This is the state-of-the-art for Eraserhead in 2003.

[Next issue: part two of the David Lynch interview. In the meantime, check out [www.davidlynch.com](http://www.davidlynch.com) to order a copy of Eraserhead.]



atmosphere of Henry's bizarre little world certainly fills the room.

Contrary to what the booklet may claim, the audio is not encoded on the disc in PCM format. I'm sure that the original intention may have been to use PCM, but somewhere along the way it was decided to conserve disc space with a Dolby Digital 2.0 track instead. Unfortunately, the packaging, which was clearly finalized and printed long before the disc was actually ready (judging by that "DVD 2000" label), was not updated with the new specs. Regardless, you'll hardly have grounds to complain. The sound is just as rich and full as the PCM tracks on the Japanese laserdisc, if not a little clearer.

And why, pray tell, were they trying to conserve disc space? Obviously, so that Lynch could include one hell of a supplemental bonus feature. Lynch has never been a fan of the "value added content" attitude of most DVD studios, looking up their noses with publicity materials and promotional features. He has preferred to let most of his movies speak for themselves without supplements. Yet when he does want to provide something for fans, he goes all the way. Such is the case with the terrific "Stories" documentary found on this disc. Running 1 hour 24 minutes, almost as long as Eraserhead itself, this is as close to an audio commentary as we'll likely ever get out of the man. In many ways, it is better, as we can see Lynch speaking to the camera, and he inserts plenty of great photos and on-set home movie footage never seen before by the public. The documentary is a complete chronicle of Eraserhead's development and lengthy five-year production, starting with Lynch's short film work and culminating in the midnight movie theatrical run that earned the film its long-standing cult following. Lynch is joined on the telephone by Catherine Coulson, and together they reminisce about the family dynamic that developed on set and share many fascinating anecdotes. I was not aware, for example, that sound designer

Alan Splet was legally blind. Some of the movie's deleted scenes are discussed, and Lynch regrets the fact that most of the footage has been lost in the years since.

One area the documentary never touches, at Lynch's insistence, is any analysis of the movie's symbolism or meaning. He doesn't talk about such things, ever, other than to say that in the decades since its first release he has not yet read a review or criticism that correctly ascribed to the film the same meaning that he sees in it. If you ask me he's just being deliberately obtuse, but so it goes.

The theatrical trailer found on the disc is the same one that came with the Japanese laserdisc and DVD, but here has been anomalously enhanced to match the movie. That's it for bonus features, unless you want to count the disc menu, which includes a brief snippet of footage from one of those legendary deleted scenes that did manage to get saved. It involves Henry playing with a dead cat, for you know. If you pay attention to the menu long enough and then watch the movie closely, you can actually spot the cat in the background of a shot during one of Henry's walking scenes. No previous video transfer has been sharp enough to resolve detail that finely.

The disc has no chapter stops, because Lynch hates them even though it annoys his fans (the Japanese DVD has them, if this is a crucial selling point). Despite the many delays to get the disc mastering perfect, it still has an authoring glitch of some sort that makes it completely incompatible with my Denon DVD-1600 player. I was forced to use my backup machine instead. The DVD-1600 uses a Panasonic MPEG decoder. I must warn potential buyers that other Panasonic or Pioneer-based machines may possibly experience playback problems.

Lynch has packaged the disc up in the exact same sort of art-box that his Short Films collection came in, right down to the ridiculous cardboard contraption that is

supposed to hold the disc but really will just scratch the hell out of it. I strongly recommend placing the disc inside a plastic CD/DVD sleeve before slipping it into place in the box. Also included is a glossy 18-page photo book with a brief essay explaining the restoration process.

Like the Short Film collection, Eraserhead is available for sale only on the [davidlynch.com](http://davidlynch.com) web site. The store is open to both members and non-members alike, so long as you have a fast computer and can figure out how to navigate the infuriating Flash-on-masted navigation system. [Really, David, nobody likes that. Could you please get rid of it?] Yes, at \$39.99 the disc is expensive. Get over it. Yes, the \$10 domestic shipping fee is obscene. Get over it. This is the real deal, a near-perfect DVD copy of Eraserhead personally supervised, approved, and independently released by David Lynch himself. If that isn't worth saving up \$50 for, you have no business calling yourself a David Lynch fan or reading this magazine. Everyone else should jump at the chance to own it.

#### EQUIPMENT NOTES

Playback Display  
NEC LT-240 DLP front projector

DVD Players  
Denon DVD-1600, via progressive component output  
Malata DVD-N996, via progressive component output

A/V Receiver  
Denon AVR-3803 Dolby Digital-EX/DTS-ES

Speakers  
CSW Newton MC2000 mains  
CSW Surround 5.1 rear speakers  
CSW Basscube 8 powered subwoofer

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b  
t

# Letters

f  
o

Also: WIP?

First, I must confess that I have been a great fan of your magazine for years now. One thing has always bothered me, though. With all due respect, I think it's time for an entire issue devoted to Crispin Glover. He has been involved in more than one Lynch project (*Wild At Heart*, *Hotel Room*, and almost *One Saliva Bubble*), which definitely qualifies him for your attention. Mr. Glover's not an easy man to pin down, and I am sure that many of your readers are also fans and would appreciate some more information on him. I'd settle for an interview, but since I'm writing it seems appropriate to ask for the whole shbang.

I realize there's still much to write about *Two Peaks* and other Lynch movies, but if there were a person who personified "lynchism," it would be Crispin Hellion Glover. I think you know what I'm talking about. On a side note, don't you think Crispin would have been a perfect choice for Dr. Banner in the incredible *Hulk* movie? Nerdy scientist turns into raging beast. I'm sure you've seen Mr. Glover get angry in his various acting roles. The way his whole body shakes before he lets loose just screams *Hulk*. Maybe it's just me. On to actual WIP stuff.

I thoroughly enjoyed your theories on the *Fire Walk With Me* prologue. I was a bit disappointed that parts of it stemmed from Lynch's original screenplay, as most movie analyses don't have that luxury. Guess you gotta take clues where you can find them.

I know you'll bring this up too, if you haven't already, but Major Briggs's first name is Gershard—yet another Judy reference for the *Wizard of Oz* theorists. He also mentions Judy when he's whacked out on the haloperidol (which I'm sure you've also mentioned). I forget which episode that was from.

Anyway, keep up the fantastic work. I never know for sure when the next issue will be released, but it's always a wonderful surprise to see your magazine in the local shop. Sincerely,  
R. Pratt  
Colorado  
e-mail

Thanks for the comments. To address the last thing first: after being behind schedule for a long time, this current April issue of

WIP should actually be out in April, and the June issue should be out in early June. Finally putting things back on schedule!

As fans of Crispin Glover ourselves (including not only his Lynch work, but his unforgettable role in *Tim Hunter's River's Edge*), we, too, would "settle for an interview" (!), though we're not sure how accessible he is. We'll see what we can do. In light of his Lynch-related material, a Glover-themed issue would certainly be a lot of fun to put together. In the meantime, here's a photo from Glover's film *Willard*:

Dear WIP,

Just wanted to make a quick observation regarding Mulholland Drive. It occurred to me, after reading your essay in issue 56, that the old couple first seen in the beginning of the movie could be a pair of judges at the jitterbug contest. This would be consistent with your interpretation of Diane as a possible character: the judges caused her to win the jitterbug contest, which led to her desire to be an actress. As such, the judges are the indirect source of all her problems in L.A., and the force which ultimately drives her to suicide.

It could be that I encountered this idea in WIP, and have since forgotten that I read it. If this is the case, ignore this "observation."

Jeff Weibing  
e-mail

Dear Craig and John,

Greetings to you both! I wanted to let you know that an art exhibit called "Dark Passages: The Art of David Lynch" has just opened at the art museum in Reading, Penn-

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Wrapped in Plastic  
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(Letters may be edited for  
space and/or clarity)  
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sylvania (about 1 1/2 hours north of Philadelphia). The exhibit runs until April 20, 2003. Check out [readingmuseum.org](http://readingmuseum.org) for the info and a look at one of the pieces, a drawing called "Grand Opening."

I attended a lecture and tour of the exhibit this morning and was really amazed, it was not at all what I expected. I thought it would be work similar to that in the *Images* book, but this is Lynch art that I have never seen. Many early paintings and drawings as well as some later photographic work from 1989. The only familiar piece was the sculpture portion of the "Six Men Getting Sick" installation, which was a joy to see in person, even though the film was not available to be projected onto the sculpture. With the exception of an "Ant Bee Tarantula" painting, everything else was Lynch art that I have never seen before.

The reception for the exhibit is this weekend. Lynch himself is not scheduled to appear, but the man who put the exhibit together, Dr. Robert Metzger, is hoping that he may show up unannounced. According to Metzger this is the first time Lynch's work has been exhibited in an art museum in the United States.

I plan on making several more visits to the exhibit and would be happy to write a short piece about it for *Wrapped in Plastic* if you would like. I could also take photographs of some of the pieces and obtain flyers about the exhibit, etc.  
Andy Prock  
e-mail

Thanks for the info, Andy. Send us the details about the exhibit when you get a chance.

Dear Craig and John,

What ever happened to David Lavery's *Twin Peaks in the Rearview Mirror* and Greg Olson's *It's a Strange World*? Sincerely,  
Dwight Meyer  
Meerbusch, Germany  
e-mail

We wrote an introductory essay for *Rearview Mirror* but have heard nothing at all about the volume. At this point we'd be surprised if it ever came out. Fortunately, Greg Olson is hard at work finishing up his book!



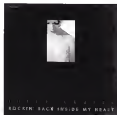
Laura Harring and Crispin Glover in "Willard."

Photo by Peter Vanzo © 2003 New Line Productions

# TWIN PEAKS STUFF FOR SALE!



Pictured above (L-R): WIP 5, Bravo TP Flyer, Bravo TP promo Card



Pictured above (L-R): Julie Cruise Promo CD, TP PWWM Promo Card, Meridian Soundtrack, Welcome to Twin Peaks

This is our first listing of Twin Peaks items since WIP 56 (over a year ago). A few items are stocked in depth, but most are one-of-a-kind. If you see something you want, don't delay! (Some of these items—the ones in which we have multiple copies—can be ordered online. Go to the Back Issues section at [www.wrappedinplastic.com](http://www.wrappedinplastic.com).)

## Magazines

**TV GUIDE** (May 5, 1990) - Although not cover-featured, inside is an eight-page "Twin Peaks special report" that includes eight black-and-white photos. There's also a half-page Twin Peaks ad. The cover is wrinkled, but again it's not Peaks anyway. **\$10.00** (good+)

**WRAPPED IN PLASTIC** (#5, June 1993) - Catherine Coulson interview, Peaks/Blue Velvet connections; Peaks in Germany, and much more! 24 pages. **\$20.00** (fine)

## Miscellaneous Items

**BRAVO TWIN PEAKS PROMO FLYER** - A two-color 5.5 x 8.5 flyer that folds out to 8.5 x 22. Includes episode checklist and brief character profiles. A cool rare item! **\$7.00** postpaid (fine)

**BRAVO TWIN PEAKS PROMO CARD** - 5.5 x 8.5 full color promo card. **\$5.00** postpaid (near mint)

**JULIE CRUISE "ROCKIN' BACK INSIDE MY HEART" PROMO CD** - This very rare disc has two versions of the song, one from the *Floating Into the Night* album plus another shorter version. Lynch co-wrote and produced the song (with Angelo Badalamenti), and we think even took the photos that appear on the front and back covers. A very cool collectible from 1989! **\$20** (insert card has slight wear)

**LANDMARK 1992 TWIN PEAKS CALENDAR** - This is the much sought after calendar published by Landmark in the fall of 1991. Twelve months worth of full-color photos! But it's not 1992, you say? Hey, in 2020 the calendar will be accurate again. Until then, just enjoy the pictures from one of the most valuable Twin Peaks collectibles. And one of the best things about this calendar is that it is mint. It is still sealed in its original

shrinkwrapping! Wow! We have only one, so you might want to call or e-mail to reserve it before ordering. **\$50.00**

**MERIDIAN SOUNDTRACK** by Pino Donaggio - 1991 film (also known as *Kiss of the Beast*) co-stars Sherilyn Fenn in one of her more sizzling roles. Donaggio's best-known work may be his music for Brian De Palma (*Carrie*, *Dressed to Kill*); though he also scored *Zelig* & *Me*, which co-starred David Lynch!, but to be honest the reason to get this is for the great Fenn photos. As far as we could find out, this soundtrack is out of print. We have two of these; the booklets are in different conditions. **\$55.00** (booklet has slight wear); **\$30.00** (booklet has a couple of folds)

**TWIN PEAKS: FIRE WALK WITH ME PROMO CARD** - 5x7 full-color promo. It seems like we've had these forever. Well, our stock is finally starting to run low. Don't wait much longer! **\$12.00** postpaid (near mint)

**WELCOME TO TWIN PEAKS** - This unauthorized paperback by Scott Knickelbine was pulled from the market in 1990 and is now extremely difficult to find. Every time we find copies, they sell very quickly. We've caught a lucky streak and located a few more copies. Don't wait, or they'll probably be gone! **\$40.00** (fine), **\$35.00** (fine-), **\$32.00** (fine-); this copy is a fine-/very fine except that it has an inscription on the title page, "Happy Birthday Suzanne!"

## SHIPPING INFORMATION

**U.S.:** \$5 postage for the first item, 50¢ each thereafter, up to \$7. (No postage needs to be included for "postpaid" items.) **CANADA:** \$5 postage for the first item (except "postpaid" items), \$1 per item thereafter. **EVERYWHERE ELSE:** \$5 postage per item (except "postpaid" items); \$10 for the calendar. See page 31 for acceptable forms of payment. **Foreign orders:** please list alternatives in case we sell out of your first choices!

## WIN-MILL PRODUCTIONS

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# The World Spins

Illustration © 2003 Larry Hunt

Our news-by-the-readers "World Spins" in WIP 61 turned out to be popular, and since we don't have our own news items ready to go, we'll again turn this page over to others!

## David Lynch's Nissan Commercial

David Lynch's commercial for the new Nissan Micra premiered February 8 on the German TV station PRO 7 together with a short "Making of." The shooting took place in Paris. Peter Weir and Lynch have something to say about sound designer Alan Splet on the German Dead Poets Society: *Special Edition-DVD*.  
[From Uwe Meyer (Germany)]

## Lynch Alumni in Vancouver

It will be a busy time in Vancouver for David Lynch alumni this spring. Naomi Watts (*Mulholland Drive*) and Laura Dern (*Blue Velvet*, *Wild at Heart*) will be starring together in *Anywhere*. The independent film is based on the Andre Dubas short stories *Adultery* and *We Don't Live Here Anymore*. The story will focus on two couples whose friendships and relationships are threatened by adultery. *Anywhere* also stars Peter Krause and Mark Ruffalo; John Curran directs.

David Duchovny (*The X-Files*, *Twin Peaks*) makes his return to Vancouver for the first time since the 1998 *XP* season five. He is slated to star opposite Naa Vardalos (*My Big Fat Greek Wedding*) and Tom Collette (*Sixth Sense*, *About a Boy*) in the musical comedy *Connie and Carla*. The film follows two working class dinner theatre singers Vardalos and Collette who go undercover in Los Angeles as drag queens. Duchovny's character is searching for his drag queen brother in West Hollywood and falls in love with Vardalos's character.

William B. Davis (who has not worked with Lynch but was the Cigarette-Smoking Man in *The X-Files*) has made his directorial debut with the 35min short *Exchange*. The film deals with the sexually charged power struggle between a student and professor. *Exchange* stars Vancouver actors Jay Brazeau and Erin Wright. The film will make the rounds on the festival circuit.

Megan Leitch (also of *XP*) starred in the award winning comedic play *Memory of Water* by Shelagh Stephenson at Vancouver's Stanley Theatre. The play explores the bond between three sisters as they gather on the eve of their mother's funeral.  
[From David Milner (Canada)]

## Twin Peaks Reverend Dies in Fire

Royce D. Applegate's (the minister in *Twin Peaks*) died in a New Year's Day fire at his home in Sherman Oaks, California. In addition to presiding over the Laura Palmer funeral and the Milford wedding in *TP*, the actor has appeared in

*The Rookie*, *seaQuest*; *DSV*, *O Brother Where Art Thou*, *Cods & Generals*, and *Talking in Your Sleep*. He provided the voice for the "I love you" dog in the recent *Doctor Dahlie* remake.

[From Keith Gow]

## Julee Cruise News

An obscure connection from the new *ICE Magazine*: Depeche Mode member Martin L. Gore releases his second solo album *Counterfeit2* [sic] on April 29 on the Mute/Reprise label. It's an album of all covers, including Julee Cruise's "In My Other World." I'm pretty sure that's a first.  
[From Eric Levy]

## Jan D'Arcy Sighting!

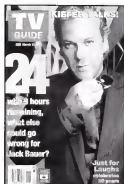
The new DVD of the remake of *The Ring* was released this week, and it includes a featurette made up of deleted scenes. One of them involves Silvia Horne herself, Jan D'Arcy! She gives Rachael some background information about the Morgan family.  
[From Adam Barnick]

## Specter's Rock Hits the Festival Circuit

*Specter's Rock*, a film written and directed by Josh Eisenstadt and edited by Michael J. Anderson (the Little Man From Another Place), was accepted into the New York International Independent Film Festival and will be screened in Los Angeles (February), New York (April), and Las Vegas (July), plus possibly other festivals.  
[From Susan Eisenstadt]



*Esquire* (April) has an interview with Naomi Watts, who talks a little about *Mulholland Drive*.



The Canadian edition of *TV Guide* (March 15) cover-features 24.

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